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NOVEMBER, 1914

VOL. XXXII. No. 11.



THE "ALL AMERICAN" ETUDE



NEVER have we commenced an editorial with more joy than this. The "All-American" ETUDE has been in our hearts for nearly two years. We hesitated about issuing it solely because no one issue could contain more than a very small part of what we wanted to see in an American number. As a matter of fact every issue of THE ETUDE is in a sense an American number. We have been proud of the valued assistance of famous musicians in Europe who have written for THE ETUDE occasionally. Music is the universal art. To nationalize it is to stultify it. Yet we felt that we must have an All-American number, an intimate issue in which we could record some of the steps in American musical progress, with appropriate dignity and spirit. We wanted to "get together" with our fellow Americans through an ETUDE that would avoid "provincialism" and "jingoism" and yet represent with pride our national advance in the tone art. We are not foolish enough to imagine that we have accomplished our whole purpose in this one ETUDE. That points to another American number at some time in the future.



First it was necessary for us to define, for our own satisfaction at least, what an American issue should be. Immediately the word freedom" arose. America glories in the phrase "the land of the free." We owe allegiance to none but ourselves. We desire the welfare of all. No matter how much the imported anarchist may sputter about our evils in the so-called money power, our corrupt politicians, etc., these very evils exist largely because we have not exercised our freedom to the fullest extent. If THE ETUDE were not a musical journal we would like to take up this whole page with a plea for a higher appreciation of our supreme hirthright, Freedom.

Has this freedom shown itself in our music art? Is there somehing bold, uplifting and wholly new in our musical productions? Unfortunately only a very few of our composers have shown any suggestion of the vigorous originality of Grieg, the native emotionalism of Dvorak, the fire of Liszt, or the iconoclasm of Richard Wagner. Yet we insist that the American people have it within them now to produce composers of epic importance, men and women who will grasp the powerful spirit of the hour here in this glorious and of giant achievement.

Where shall our composer of to-morrow get his greatest inspiraion? From the life of the people who surround him every day. A merchant builds up a great fortune from five and ten-cent pieces, and nothing will satisfy him but that he shall express this by erecting a magnificent office structure in New York, an edifice which not only approaches the Eiffel Tower in height, but which is infinitely more beautiful than the great French spire. This spirit of prodigious aspiration is innate in every American. We crave big things, and it is only of late that we have learned that greatness can be achieved within small limits. With this has come a keener appreciation of the intense genius of Whitman and Poe, long acclaimed as immortal masters by the great thinkers of Europe.

Indeed, proud as we may be of our musical progress to-day, the boundless promise of to-morrow in American musical art should enkindle a feeling of uncontrollable emotion in the minds and souls of all who are working unselfishly to contribute to the art treasures of the musical world. May this issue bring new power, new energy, new strength, to all who love the name of America.

EARLY America had scant time for musical culture, and we devoted very little space to historical reviews. The histories of Mathews, Elson, Hughes, Ritter and others will afford the reader ample opportunity for research. Moreover, we have not attempted to make a "Who's Who," a kind of "four hundred," which can only lead to enemy-making omissions. In this time of widespread musical effort a just "Who's Who in Musical America" would result in a book as big as the London directory.



THE musician of foreign birth who has cast his lot with us has not been neglected in this issue. These men and women are in many cases Americans of the highest type. They have given up their native lands to work out their ideals in a new world. They have made sacrifices of home and country which in many cases have in no means been animated by a desire for money profit. Away with the Jingoism which refuses to recognize anything as American except the original cargo of Puritans which the Mayflower brought to Plymouth Rock. With all due respect to our courageous ancestors who were passengers upon that memorable voyage, it is amusing to think just where the musical art of our country would be if the Puritan regard for music prevailed to-day.

Ernestine Schumann-Heink, idolized in Germany, comes to America and decides to make this country her home. She becomes a naturalized American citizen and names one of her boys George Washington. Surely we could not expect more patriotism than that. Theodore Thomas, Leopold Damrosch, Giuseppe Campanari, Emil Liebling and other men of the highest intellectual type have become Americans infinitely more valuable to the nation than those who have willingly joined the ranks of the expatriated snobs who scoff at every star in "Old Glory."



WE have said at least three times that this is not a "Who's Who in Music," nor is it a "Roll of Honor" or a "Blue Book" in which only the elect are mentioned. In the "ALL AMERICAN ETUDE" there are upwards of eighty portrait illustrations and mention of some six hundred music workers. As we approached the subject we were amazed beyond belief at the vast number of musicians in all branches of the profession who have been working in the cause of American music for years. Many of these have been trained entirely in America. Others have studied with all of the famous musicians of Europe. Yet in the list given on page 788 we have only skimmed the surface as the reader will note when he finds omitted names of such important publishers as the late Gustave Schirmer, the late Oliver Ditson, the late John Church, the late Col. Pond.

THE ETUDE is proud of its contributors this month. If the limits of our paper had been adequate we should have been glad to have welcomed many more. Our readers will realize at once that this issue contains many articles that deserve permanent preservation in their musical libraries. It is not often that we have opportunities like this issue, and it is gratifying to hear from readers who have carefully saved their ETUDES for years and keep them on file for constant use.

FE FEFFE ...

Musical Thought and Action in the Old World. By ARTHUR ELSON

For over two months now the chief European topic has been the war. The suddenness with which the conflict began is shown by the musical journals as well as Thus the Menestrel for August first remarks on the fact that some of the Bayreuth musicians were called home by Austria to fight against Servia. It calls this incident a "curious result of the Austro-Servian war," not realizing that impending events were at that very time leading up to similar "curious results" in nearly every European country.

Ernest Newman, in the Musical Times, writes feelingly on the cosmopolitan nature of art, the injury done to it by international disputes, and the needless folly of a war that makes a Kreisler fight against an Ysaye or a Thibaud. Even in peace, according to Newman's view, the nations are too isolated from one another in music. He thinks that Germany could learn from the advanced harmonies of France, while France would be benefited by the depth and earnestness shown in German music. But France has her earnest ones in some of the better pupils of the great Franck, while Germany has her Schoenberg. There are international divisions of taste in art, as well as of a political nature, and the musical Parliament of Man and Federation of the World is still a long way off. Meanwhile opera houses are turned into barracks and hospitals. The only international propaganda at present are the military bands; and if those of France played Satie and Fanelli, while those of Germany gave the works of Schoenberg and Reger, the dove of peace would probably fly farther off than ever.

The International Musical Society arranged to have its next year's gathering and business meeting in Berlin. Perhaps it was too optimistic in estimating the offensive strength of the allies.

COMPOSERS AND ROYALTIES.

The Musical Standard devotes some attention to the performing rights and royalties of composers, and cites the fact that these insistent mortals collected over 600,-000 marks (\$150,000) in Germany during the last year. Lest it be thought that the German omposers are rolling in ill-gotten wealth, it may be stated here that there are quite a number of German musicians who have claimed to be composers. Those who follow the work of the industrious press agent may have thought that Richard Strauss was the only composer in Germany today; but there are others, so the per capita figure will not be very high, after all.

The composer's business does not make him a plutocrat. One seems to remember that Beethoven lived in poverty; that Schubert sold seventy songs, including The Wanderer, for a ridiculously small sum; and that Schumann had to bring a lawsuit to show that he could support a wife. The popular hits of the day may capture the clusive ducats, but for the most part, the higher a composer's ideals are, the lower is his pecu-

Once the French composer, Paul Henrion, heard one of his own pieces played at a restaurant where he was dining. Inasmuch as the hearers applauded the piece with some fervor, he decided then and there to bring up the subject of composers' returns for public performances. After making himself known, and commenting on the pleasure that the restaurant had given its patrons by using his piece, he asserted that he should have some financial return. More than that, he refused to pay for his dinner until such financial return was forthcoming. Forced by the logic of events, the restaurant people compromised by making his monetary reward equal to the dinner bill that they were unable to collect. The composer thus carried his point-car-

definite, even if small. History does not state whether the restaurant people called in the French equivalent or the bouncer, or whether they crossed his pieces off the repertoire. The incident, however, has more than a humorous significance. Fair-minded people are beginning to admit that a composer should profit from every public performance of his work that is at all connected with profit-making by others. In certain cases this principle has been brought into practice, but its use should be made much more general.

THE TIME FOR BICENTENARIES.

Now that the centenaries of nearly all the great masters have been celebrated, the musical world has begun to take up the bicentenaries. The two-hundredth birthdays of Bach and Handel got past us in 1885 before we were really in proper training to handle such events. The next one, that of Gluck, is now upon us; and the foreign periodical writers have accepted the subject with

The way of the reformer, like that of the transgressor, is usually hard. Either his reforms receive no attention or he has to have a powerful patron to help his cause along. The history of opera shows this clearly enough, and seems to indicate, also, that opera is in need of reform about once in so often. Gluck's patron (or patroness) was the ill-fated Marie An-

Toward the end of the fifteenth century Angelo Poliziano wrote a festival play called La Favola di Orfeo. He seems to have been one of the first to use the subject of the mythical Greek musician. In this music-play were many numbers giving evidence of the contrapuntal character of music at that time, but there were also expressive solos, which could have led di-rectly into melodic opera if the later composers had not forced these plays back into the contrapuntal form of madrigal-drama.

In 1600 came another transformation in opera, which may be spoken of as a reform. Peri, Caccini and others, under the patronage of Count Bardi, replaced the rather experimental madrigal-drama with opera based on ideas of Greek drama and music written purposely in the harmonic style to support solo voices. The ideal of these men was correct, but even Peri's early works, which included another Orfeo, admitted seeds of discord in their performances. Thus Orfeo was a great success, artistically, but the chief singer, Vittoria Archilei, was permitt d to add to the score "long runs and embellishments." Thus the prominence of singing, at the expense of true musical meaning and expression, dates from at least as early as 1600. It was to find its most flagrant expression in the more florid works of Rossini and his school. But there was an earlier era of conventionality in Italian opera, represented by many composers. Handel, for instance, who wrote on Italian models, would have in each of his operas a set number of characters, usually mythological; certain prescribed arias of well-defined sorts for each character; and a conventional number of ensembles, whether the situation demanded them or not. It is no wonder that Handel's operas are obsolete, though many great solos from them still survive.

The conventionality of that period is represented in the earlier works of Gluck himself, when he set the too formal librettos of Metastasio. Later, when Calzabigi gave him better words, he was ready to show that music, too, could add its expressive power to the dramatic situation, and should properly strive to do so in opera. Again, there was an Orfeo. The hero's great air, I have lost my Euridice, seems a little tame to modern ears, but certain Gluck numbers, such as Ach, erbarmet Euch mein, and some instrumental effects, such as the barking of Cerberus, will show the student that Gluck foreshadowed modern realism with true genius. The composer should not become too literal; too many objective "effects" will spoil the broth. He must always strive to paint emotions for the most part. Strauss has made his later operatic scores too realistic; and while this is the opposite error from that of the Rossini school, it is still an error. Perhaps we

MUSIC IN CANADA.

Most of us are willing to admit that the American Eagle screams a little loudly at times, but it was left to Li Hung Chang, the Chinese diplomat, to point out how many inhabitants of the United States use the word "American" just as if it did not include Canada to the north of us and Mexico to the south, as near neighbors, as well as the entire continent of South America. Perhaps, however, this is not "spread-eagleism" so much as convenience, since such expressions as "United Statesman" or "United Statesian" do not come very readily to the tongue. So far as music is concerned, Canada, as our nearest neighbor, both physically and racially, cannot be ignored by any one interested in "American Music" in its largest and broadest sense.

Canada has developed enormously in the last few years as a musical nation, and in doing so has come under unique influences that bid fair to give her a true national note of a highly individual kind. Naturally English influences have been uppermost, and the United States has also exerted a certain influence. Apart from these agencies, however, is a strong French influence from within, also that of a few capable Germans who have migrated from abroad, and a faint but distinct leavening influence from the music of the native In-

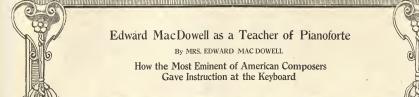
Anglo-Saxon and German influences are strongly noticeable in the excellent choral societies which abound in Canada, and are composed of volunteer singers under native conductors. One has only to mention the magnificent Mendelssohn Choir of Toronto, which under the able leadership of Dr. A. S. Vogt, has attained a world-wide reputation, to realize the excellent choral work done in the Dominion. The Anglo-Saxon influence is also noticeable in the splendid conservatories and other educational institutions which have sprung up and other educational institutions which have spring up under the leadership of such men as Dr. Edward Fisher, Dr. J. Humphrey Anger, Dr. A. S. Vogt, Dr. F. H. Torrigton and others. Organ plays is also at a high standard, thanks to the "five fathers of Canadian Ca Music," F. H. Torrington, Guillaume Couture, Octave Pelletier, Edward Fisher (born in the United States), and Frederick Ernest Gagnon. Other prominent men in the musical life of Canada include such excellent artists as Dr. Charles Harriss, Clarence Lucas, Dr Herbert Sanders, Luigi von Kunitz and others of equal

French influence in Canadian music is noticeable in French muence in Canadian music is noticeause in the admirable "chansons," which are quite distinctly Canadian, though they may owe something to French ancestry. As one writer has observed, "The change from civilization and the security of Bretagne and Normandy to the dangerous and precarious existence led in the North American forests had its effect upon the minstrelsy of the French, imparting to the colonial music a sombreness and want of gaiety strangely dissimilar to that of the mother country." Another French influence is noticeable in the keen interest in opera particularly French opera, which has manifested itself

Among the eminent artists born in Canada may be mentioned Mme. Albani, the great opera and oratorio soprano, and Miss Mary Kathleen Parlow, the eminent

It is strange how names common to many pieces have a way of associating themselves with one piece only. There are many Largos; the slow movement of a symphony or sonata is often so-called simply because the word indicates the tempo at which it should be the word indicates the tempo at which it should be played. Yet to most people the name can refer only to Handel's piece. There are probably hundreds of Cavatinas, though Raff's composition is the one most closely identified with the word. Similarly Dvořák's Humoreske seems to have elbowed from the field many pieces of the same name. Schumann has employed the title for his Op. 20 and Op. 88, No. 2, the former a piano solo and the latter for piano, violin and 'cello. Heller and Grieg have also composed Humoreskes, and Rubinstein entitles his Don Quixote Humoreske





[EDITAT'S NOTE: It's MacDarell on a pupil of her dis-tinguished abanda, is Washelon, German, prince in their marriage. Since his death she has worked untirright in the splendic case of making the MacDorell home of Peter-borough, New Hangahir, a haven where serious students of the purpose, and deserves a debt of real gratitude from 4th American valuering of pher means, time and strength for this purpose, and deserves a debt of real gratitude from 4th American rotoers.]

In the face of the many brilliant articles that have been writen about Edward MacDowell and his teaching, one from me would seem superfluous were it written solely on the strength of my personal relations

Three sketches stand out clearly in my mind: one by Miss Jo-Shipley Watson, telling of her personal experience of Mr. MacDowell's Columbia lectures; one by Prof. Shirley, of Winston-Salem College, of great interest; and another by Mr. T. P. Currier, who described so vividly his piano lessons with Mr. Mac-Dowell, naturally colored by the close friendship which had existed between the two men.

It is to be hoped that more of his students will give just such articles to the world, while their memories are fresh and keen. Considering myself as one of these students I hope also to speak intelligently of Mr. MacDowell as a teacher, for the twenty years of musical companionship spent with him was antedated by three years of serious and hard work under his direction. This was in Frankfort-on-the-Main in Germany, where, isolated from all interruptions, it was possible for me to compress into this time an enormous amount of work. Undoubtedly, with the enthusiasm of youth, Mr. MacDowell tried out many theories on me, some of them never repeated on future students. All this, however, was a preparation for a fairly intelligent understanding of his work as a teacher.

Though I did no teaching myself until within the last eight years, I was in close touch with Mr. MacDowell's own work. I saw many of his theories come into existence, some of them to last, others to be discarded; and, perhaps, my most vivid impression of the result of his experience with hundreds of students was his firm belief that no cut-and-dried method could be adopted in the teaching of piano. That certain general rules and laws always remain more or less the treated them as studies and exercises. "It was well same, but the fact that every individual possessed a hand curiously different from the rest of the world, seemed to demand a different so-called method for each

PRACTICE MATERIAL IN STUDY-PIECES.

In traveling over the United States I meet so many of Mr. MacDowell's students who are now teaching. Some of them still hold on to the electric training they had had, others, however, treat all hands alike and speaking of using the MacDowell method; thus passing on some peculiar way of hand training which Mr. MacDowell may have found necessary in an individual case. I imagine this is the fate of every great teacher. It is astonishing how much splendid.

work is being done by his former students. The one reproach occasionally made is, that they did not always get the hard technical training which every one must go through in order adequately to play the piano. This, I think, arose from the fact that with added year's of experience Mr. MacDowell was appalled by the amount of time devoted to unmusical studies and exercises, and instead of making use of such material for technical development he took difficult passages. as they were met in studying the best literature, and



EDWARD MACDOWELL Mrs. MacDowell's favorite picture of her husband

enough," he said, "for the boy or girl of fifteen or sixteen, seriously settling down for years of hard work, to go through the immense amount of material demanded in various conservatories like the one in Paris, but for those students with a limited amount of time, getting their technique through studies alone, largely meant the exclusion of a broad musical repertoire.

I could give endless examples-for instance, for strengthening the fourth and fifth fingers of the right hand, Schumann's Arabeske, Op. 13. He used to say the Variations Sérieuses of Mendelssohn included nearly every kind of finger exercises. The Chopin Etudes, which, of course, are not studies in the ordinary sense of the word, could not always be played by his students, but they got technically out of them what might have been gained from studies of poor musical value, at the same time laid up repertoire material for the future. Bach one takes for granted as used in this way.

Many a pupil of his by this scheme or system mastered serious difficulties and not at the expense of his or her musical development.

However, almost as a contradiction to what I have said, Mr. MacDowell maintained that the stiff technical training he had had, first under Carreño, who was a fine teacher, though a young girl when she taught him; then the cruelly hard discipline at the Paris Con-servatory, followed by two years' work with Carl Hevman, whose short career was one of dazzling virtuosity, had been of inestimable value; but one must not forget that this was the training of a virtuoso, where practically unlimited time was given for the acquirement of pianistic technique. But different conditions confront the ordinary man or woman who has, perhaps, but two years in which to be helped in every direction musically, after perhaps years of plodding through endless studies.

There were a few technical points Mr. MacDowell always emphasized. One, for instance, is considered old-fashioned at this moment, and yet when I hear the curiously pearly lightness in the playing of runs, so often to be found among MacDowell students. I cannot believe that there is not great value in strengthening to the last degree the ends of the fingers. For this Mr. MacDowell had two exercises, a very short staccato touch where the finger was but slightly lifted, the other much the same quality of touch, but there was a slight drawing in of the ends of the fingers towards the palm of the hand.

DEALING WITH THE SMALL HAND.

Certain theories of his applied peculiarly to small hands, as, for instance, in the matter of octaves. The moment a small hand attempts much wrist work there is the constant danger of straining the upper tendons of hand, wrist and arm. Mr. MacDowell would make a pupil begin not with the stretch of an octave, but with a sixth, lifting the hand as little as possible, making the fingers do the work. He would tell a pupil to place the thumb on C natural, the little finger on A natural: with practically no motion save what came from the ends of the fingers and a very slight wrist action, a scale in sixths was played very slowly, drawing the finger tips, not lifting them, from one key to the other, then the thumb and the fourth finger were placed in the same position, and the scale in sixth

After a certain degree of rapidity was gained the same exercise was taken with a seventh. It was astonishing to see how much strength and flexibility had been mastered when the actual octave work was taken up. Of course this kind of work he considered unnecessary with large, strong hands, but invaluable for those with a small stretch and little strength.



AUTOGRAPH MANUSCRIPT OF MACDOWELL (From The Joy of Autumn. Copyright by A. P. Schmidt.)



I remember distinctly two or three hopelessly small hands that had been stretched and strengthened by working with the fingers almost flat, for weeks at a time. One of the great advantages of this treatment, there seemed to be little risk of strain; whereas, as we all know, any attempt to stretch the hand, which involves the wrist, often leads to hopeless trouble. Mr. MacDowell was an advocate for pianissimo slow practicing. I have heard him go through hours of work in a curiously, monotonous low tone, every chord limp, with no effort entailing any stiffening of the muscles; the idea being, that one learned a composition in this way with no fear of overstrain, and the strengthening process was remarkable. This applied peculiarly to tightly knit hands. For this same reason, this dread of straining the muscles, he advocated much study away from the piano, memorizing, phrasing, etc. He would have been the last to claim that he had made any new discoveries in teaching; I am simply telling certain things that he had worked out very carefully and, I think, scientifically,

THE IMPORTANCE OF RHYTHM.

I am sure no one who studied for any length of time with Mr. MacDowell can fail to remember the incessant emphasis he laid on rhythm and the art of expressing musical feeling by means of color, rather than incessant change of tempo and the abuse of the Rubato.

He detested the chopping into pieces, one might say, of a composition; of short rather than long phrases when the latter was so obviously demanded. More than once I heard him say impatiently how he wished he might efface the lines between bars, that they were there, after all, for convenience in composing, but this straight line seemed to have a positive influence on certain minds. There would be the slightest hesitation in passing from one bar to another, where, of course, no such hesitation should exist. These defects are apt to be so present in the ordinary playing of the MacDowell music, particularly where a bar may end with a triplet, as, for instance, in the Water Lily and 1620

A MATTER OF EXPRESSION.

The very fact that the music is so emotional-I think one may use the expression "pictorial"-that the player with the laudable desire to express vividly what he thinks Mr. MacDowell wished to say in his music is led astray, and give a distorted, exaggerated and often a very ugly interpretation. Added to this, as with many other composers, the expression marks in the MacDowell music are often misleading. Mr. MacDowell admitted this very frankly, making this excuse: After writing a composition there always came to him a certain period of mental exhaustion, and he hated not only the work but the effort of trying to pin down to expression marks just how he wanted a composition played. He usually put this off, most of it, until the proofs came back from the publisher, and then there would be an over-hasty jotting in of forte, piano, crescendo and diminuendo markings. . To further confuse the student of his music he seldom followed in his playing the expression marks printed in the music. I think one might say he belonged to the impressionist school, both in playing and composing. I remember hearing him criticize a student who had brought him the Tragica Sonata. On the third page of the largo there are certain passages that, technically speaking, are scales. He turned to the boy impatiently

and said, "Of course you must be able to play those runs clearly, absolutely so, but they must not sound like scales, but like a sweep of color, such as a painter might make with his brush." I think it is easy to see what he meant. The runs should not be obscure and cloudy through faulty technique, but from intention.

But, after all, the thing that made Edward Mac-Dowell a great teacher was not methods or theories. It was the infinite patience, the undivided interest and the untiring enthusiasm he brought to each student. The one of, comparatively speaking, small talent was for the time being just as important as the most bril-This sometimes did harm-a student, not realizing he was no exception to the general rule in receiving this infinite care, assumed he must be of unusual talent, which led to disappointment. More often, however, there was a keen appreciation of the great opportunity presented. One may sum up this estimate of Edward Mac-

Dowell as a teacher: He was free from pedantic rules, yet thoroughly practical in working out individually the problems confronted with each pupil. He gave of himself unsparingly, and there were few who studied with him who did not feel that music was only a part of what had been learned in their lessons with Edward

I cannot feel that what I have said has much value, save as a record of another personal impression of Mr. MacDowell as a teacher—and it is in that spirit I have written it.

THE art of improvising seems to be lost in these days when music has developed along such complicated lines as to leave inspiration in many cases sadly lacking. Moscheles and Mendelssohn used to have a curious game of improvisation which Moscheles mentions in his own biographical work. "We often," he says, "improvise together on his magnificent Erard, each of us trying to dart as quick as lightning on the suggestions contained in the other's harmonies, and to make fresh ones upon them. Then if I bring in a theme out of his music, he immediately cuts in with one out of mine; then I retort, and then he and so on ad infinitum, like two people at blind men's bluff running against each other.



MACDOWELL'S LAST RESTING PLACE.

WAITING FOR INSPIRATION. BY JO-SHIPLEY WATSON.

INSPIRATION seldom comes by waiting; we must force her, compel her to come in and work with us When you behold this shy muse at your door do no let her escape, seize upon her without delay and say "Empty your treasure store here, every ounce, even to the last item in the bottom of the sack!"

Now for our own help and benefit let us see how some of our composers have handled this wary Muse It is a well known fact that many composers have favorite hours for working and every one has his own peculiar manner of doing it,

HOW THE COMPOSERS WORKED.

Haydn (composer of the Creation) never worked except in full dress. He shaved himself carefully, powdered himself, placed a certain valued ring upor his finger and shut himself up in a quiet room for five or six hours at a time.

Beethoven (composer of Fidelio and the nine symphonies) was untidy, clumsy and restless. Inspiration came to him while walking in all sorts of weather. Wet or fair, in heat or cold, he could be seen trudging along the solitary roadways near Vienna, ab sorbed in deepest thought. His ideas came slowly and laboriously; his manuscripts were worked over many times, even his simplest themes were retouched several times before he gave them a definite form.

Wagner (composer of Tannhauser and Lohengrin) wrote while standing at a desk not unlike an accountant's desk. His scores are so clean and faultless that one might imagine them written by a professional

Massenet (composer of Thais) composed only in the morning from five until nine. He worked always at a table, and his working day was finished at nine

Mendelssohn (composer of Elijah and Songs Without Words) was fond of improvising, but in writing he always used a piano. Rossini (composer of Stabat Mater and Barber of

Seville) seldom used the piano; he found inspiration while traveling in a carriage or post-chaise.

Mozart (composer of The Magic Flute) composed eyerywhere and under all conditions. In his correondence we find the following interesting account of his method of work. "When I feel well disposed, in good humor and given up to myself altogether, when I am alone and have a calm and satisfied mind, as, for instance, when I am traveling in a good car riage, or taking a stroll after a good meal, or in bed at night without being asleep, then it is that ideas at ment without being asieep, than it is that ideas come to me and throng my mind. Those that please me, I retain, and even hum; at least, so others have told me. It seems impossible to say whence they came to me and how they arrive; what is certain is

that I cannot make them come when I wish."

Schumann (composer of Kinderscenen and Träumerei) worked at a table. He rarely wrote down anything in his later years that had not first ripened and matured thoroughly in his mind, Schubert (composer of over four hundred and fifty

single songs with piano accompaniment), like Mozart, wrote anywhere and at any time. Gluck (composer of Orpheus and Alceste) com-

posed violently, somewhat after the manner of Beethoven. While walking up and down in the gar-den or on the lawn he acted out his characters.

INVOKING THE SPIRIT OF MUSIC.

You see from this that each master had his own way of invoking the Spirit of Music. If this was so with the great immortals why may we not try our fortunes? By all means have a special time for music and at that time appear fresh and clean. Smile when you sit down to practice. Look up and away from the keys. Do not feel that you are harnessed to the piano for an hour. Think often of the privilege it is to sit before this piece of mechanism which is capable of reproducing, through your mind and fingers, the thoughts of the immortals. Think and think of this, and Inspiration, that shy stranger, is sure to find the

We must guard against the idea that our present system is founded in nature. The experience that people appear as naturally familiar with the musical relations as if they were born to them, does not by any means stamp the laws of music as natural laws; it is only the consequence of the infinite extent of musical culture.-HANSLICK,

"What is America's Greatest Musical Need?"

A Symposium by Eminent American Musicians

(Owing to the wealth of good things which have come to us for this All American issue our space has been unexpectedly limited and it will be necessary to print in the next issue the contributions to this symposium from such well known men as Arthur L. Manchester, Albert Lockwood, LeRoy B. Campbell and others.—Entrog

David Bispham

(Mr. David Bispham holds a unique place in the affections of the American public. We have no more distinguished baritone.)

America's greatest musical need is thoroughness of study in all branches of the art, especially among singers. In most other fields of endeavor hordes of people, driven by necessity, go to work at something—anything, in an unskilled way—in any way, to make a bare living, while those better prepared succeed better in the fierce struggle for existence. Music sounds so lovely, looks so easy to do, so many persons are gifted with a certain amount of it, and it seems to offer so pleasant a life, laden with such rich rewards, that with siren voice it lures the world to its feet.

WALTED D COALDIN

DAVID BISPHAM

De HUGH A CLARK

The time has now come, however, when the avenues of approach to this enchanted region should be closed to all but those really fitted to tread its hallowed ground, for its precincts are being overrun by mu'titudes with but a superficial knowledge of their trade. Fifty years ago the spinning jenny turned hand labor from the looms just as to-day moving pictures, phonographs and pianolas are cutting deep into the earning power of actors, singers and instrumentalists, but no mechanism can ever really take the place of living performers; nothing can do that but better performers. The more talented the individual, then the more necessary is it for him to be thorough in everything that pertains to his art, or he may experience the discomfiture of the hare in the fable, who thought he could beat the tortoise in the race, but the slow tortoise preferred to work while the hare slept.



(Dr. Clarke has been Professor of Music at the University of Pennsylvania since 1875. Among his pupils was William Wallace Gilchrist.)

I have an ever-growing conviction that, the principal musical need in America, is confidence in ourselves. The changes that have come about in the attitude of our people towards the art of music, in the last fifty years, are such as to warrant the growth of this conidence. Fifty years ago there was not a composer in America who ventured a stronger flight than a song or an anthem. To-day, we can name an ever increasing number who have successfully essayed the highest forms of composition, and have received the suffrages of an ever increasing musical public.

We have been too diffident to approve of any manifestation of art that has not had the stamp of European approval, but we are growing out of our nonage, have, in fact, reached our majority, and are quite able to judge for ourselves.

Europe has an art history reaching back for many generations; our art history, in music, is hardly two act music is not, for that reason alone, necessarily generations old, but it has blossomed wonderfully of

proud. Therefore our chief need is to cast off completely the trammels of over-sea opinions-rely with confidence of our own judgment, and thus strengthen the hands of those who have done so much to advance the art in America

Hollis F. Dann

(Mr. Hollis F. Dann is head of the Department of Music at Cornell University, where he has accomplished remarkable work.)

Every year thousands of pianoforte students in America begin their study of music by mechanically matching the keyboard with the notes on the staff. Long continued repetition of this deadening process leads the musically gifted student to get definite musical ideas from the representation. A large proportion of these students, however, never really read music at all. Reading is getting definite thought from symbols, and is possible only when the reader knows that which the symbol regresents.

The method of which the pianoforte student is the victim is prevalent in American music teaching in general. We are continually violating an elementary principle of teaching which bids us teach "the thing before the sign." We are attempting to build the superstructure without a foundation.

Edward MacDowell once said, concerning a class in narmony which he was teaching in a certain institution-"Egyptian darkness is like the sun at mid-day compared with the musical density of these students." He was trying to teach the construction of a language to those who could neither think, read, nor write it,

Music is a tone language, appealing to the ear and learned only through the sense of hearing. The ele-mentary subject-matter is not difficult, is intelligible and intensely interesting, alike to the child and to the adult. Ability to hear what is seen and to see what is heard should be a prerequisite to all other music study, whether it be vocal, instrumental or theoretical. Systematic and effective ear and eye training for the twenty millions of children in the public schools, for the conservatory student and the private pupil-this is the most important and necessary thing which is lacking in America; therefore, it is our greatest musical

Arthur Foote

(The splendid attainments of Mr. Arthur Foote as composer, teacher and performer, shows that he practices what he preaches.)

What we need in the United States is to learn that things musical should be done with the same thorough ness that we put into, for instance, engineering. While there are individuals whose standard of performance is right, as a people we are behind. Accurate and exlate, producing work of which any country might feel may contain the possibilities of art, but nothing further. artistic; but inaccurate music cannot be artistic. It









LARENCE L. HAMILTO



Rupert Hughes

(Mr. Rupert Hughes won high distinction as critic, composer and music teacher before his plays and novels made him even more famous.) WANTED: A MAN.

The greatest musical need of America, to my thinking, is a very great composer or two. We have brilliant men doing noble work; but there is no com-

manding personality with a tremendous idea. should be some composer with a message that would throw part of the people into rhapsodies of enthusiasm and another part into raptures of disgust; somebody who would be reviled and caricatured and bitterly opposed. We have nobody doing anything big enough, new enough, or personal enough to excite

anybody's alarm. A great man must alarm somebody. This doesn't mean at all that we have need for any eccentrics who simply break rules to hear them crackle. We have dozens of these. We need somebody who is going somewhere with all his might and trampling down what gets in his way.

When we ridicule the Richard Strausses, Max Regers, Arnold Schönbergs, Debussys and d'Indys who are getting themselves hissed and stirring up pamphlet wars, we must pay them the tribute of being big personalities with qualities and the defects of their qualities. We may not like them, but we can't ignore

I think the foundation is being built. We have a few men who are training up the audiences for such genuises to work on. We have a few symphonies, a few sonatas, a few suites, of very high value, which would honor any composer that ever lived. But the dominating, domineering, damnationing personality is not yet audible

n songs we have had two or three world-travelers. In military music we have had John Philip Sousa, who swept the globe. In dance music and music hall ballads we have had a few genuises of lowly ambitions. A friend of mine heard the English soldiers marching away from Havre singing Waiting for the Robert E. Lee. Our ragtime composers are absolutely unafraid, consequently they succeed brilliantly.

But we have no fearless, tircless, shameless genius in the upper fields of music. Now that Europe is at war and composers and executants of all sorts are being disabled and audiences destroyed, American composers have as good an opportunity to seize the market as American commercial genuises. But where is the man? We are waiting for him with bouquets and brickbats. The latter will be almost more of a tribute than the former

Peter Christian Lutkin

(Mr. Lutkin is Dean of the School of Music at

Northwestern University, Evanston, Ill.) The great need of this country, musically speaking, is intelligent listeners. We have on the one hand a rapidly increasing number of capable professionals, many of whom never have opportunity for public appearance due to the lack of appreciative listeners. On the other hand, a large majority of our population find their musical wants fully satisfied with the cheap offering of the vaudeville and moving-picture shows. The only hope for betterment of these discouraging conditions is in the public schools. Hence every effort should be made to cultivate the musical taste of the rising generation through good instruction, and above all through frequent opportunities of hearing good

Clarence G. Hamilton

(Mr. Clarence G. Hamilton, who is a professor of music at Wellesley College, has himself done much to bring about a better understanding of music.)

My answer is, a deeper and more personal sympathy with music. We have a plentiful supply of performers, and our list of worthy composers is augmented rapidly; but our countrymen, as a whole, have arrived only at the stage where they realize that music is an important are, and are correspondingly conscious of their inability to comprehend it.

need is becoming recognized by the courses in appreciation which are multiplying in our schools and colleges. But these courses reach only a comparatively few, and the great majority of those who attend concerts still have their ears assailed by a complex mass of apparently meaningless sounds, which artists throw out at them often with a smile of contempt at the popular ignorance of their message.

Music is the most subtle of all the arts; yet there

but these are so befuddled with verbiage and advertisements as to become unintelligible to the average man.

Why not, at a recital, have a few prefatory words spoken by the performer or an assistant, drawing attention to salient points in the music to be given? At a summer school which I have recently conducted, this practice was invariably observed, with the result that the audiences listened with interest and pleasure to programs involving complex modern works. De Pachmann's success is largely due, I venture to say, to his enlisting the sympathies of his hearers by comments which though somewhat eccentric, are nevertheless always illuminating. Similarly, by his appreciative remarks, Mr. Arnold Dolmetsch succeeded in exciting wave of popular enthusiasm over music that would rdinarily be regarded as hopelessly tiresome.

Why should not every performance of instrumental music, at least, be introduced by some explanation which will give a clue for the auditor to follow? We need to get rid of the formality and aloofness of our concerts, in which the performer poses as a being apart from the common crowd. Let him come into close touch with his audience and share with them the thought of the composer he is interpreting, and music will speak not simply to the elect few, but, as it should, to the heart of every auditor. If each musician should consider himself a missionary to spread the gospel of his art, our people would soon recover from their bewilderment and music would assume its rightful place, as a necessary factor in their

Harold Randelph

(Mr. Harold Randolph, as head of the splendid Peabody Conservatory, Baltimore, is among the most eminent of American musical educators.)

Please accept my apologies for delay in answering your communication which I found awaiting me on my return to the office. It is, of course, too late now to comply with your request, but if I had time to express myself as to "America's greatest musical need," it would certainly be to the effect that what she chiefly needs is confidence in herself and the courage to throw off the childish dependence upon Europe, and that she should develop her own national spirit. Perhaps the horrible war may force her to stand upon her own feet long enough to convince her that she can walk

Walter R. Spalding

(Mr. Walter R. Spalding is Professor of Harmony at Harvard University, and has done much to raise the standard of music in our schools.)

If any useful suggestions are to be made at the kind invitation of The Etude on the subject "What is America's greatest musical need?" I feel that we must go slowly. Superlatives are proverbially dangerous, and music itself, although in its essence simple and direct-in fact a natural phenomenon, like the ocean or the sunrise-in other aspects is the most indefinite and clusive of the arts. Very few people have any clear conception as to the real nature of music, its relationship to the inner and outer world of ideals and events, nor do they realize the part it has taken in the history of civilization and what a permanent influence it should have in their own daily lives. Obviously the two great musical needs of America are that our national vigor, ideality and optimism shall find adequate expression in the works of native-born composers, so that America may stand for inspired symphonies, operas, chamber music, etc. and furthermore that the whole people shall insist upon having plenty of music as an indispensable necessity for their ideals and aspirations, just as they have food for their bodies and boots for their feet. Every one is aware of what an encouraging advance has been made during the past 25 years in the universal demand for music and in the realization and satisfaction of this craving, as may be seen in our public school music, in our public parks and music settlements; and, most important of all, in the music of the home circle. As There is some encouragement in the fact that this order is becoming recognized by the courses in appreciate the beautiful properties of the bottom and the standard order to the satisfaction, however, of the first need that for that of our work has begun at the wrong en we have had already a number of Am minch though posers faultless in workmanship and style posers rauntess in working and styre too often leave us cold and perfectly stern our seats; they lack fire, passion, fancy, the swing and freedom of a compelling inspiration. For notwithstanding such academic definitions as "Music is the art of thinking in tones" every composer and every is seldom any attempt at the enlightenment of the genuine music-lover knows that the paramount factor is senters as to its significance. Occasionally, as at in music is human emotion, and I submit as a working some sympheny concerts, there are annotated programs; creed that music is the language of emotion controlled

by intellect and not intellect tinged with emotion What takes us captive in listening to the best work of Continental composers is the red hot emotion, the unrestrained abandon which sends the thrills up and down our back bones and lifts us from our seats, so that we float on air and entirely forget the concrete world of men and events. Every human being is equipped with certain emotional and imaginative powers and these are just as basic and important parts of our make-up as our muscles, lungs or assimilative machinery. The American attitude too often seems to be that to have emotions at all is suspicious and to display them quite shocking. But in music, in distinction from literature which writes about things, and the concrete arts of painting, sculpture and architecture, the emotional impulse is the whole thing. For music comes from inside out and to live and to awaken the hearer must be born of inner fire. Before we succeed in founding a living school of American composition far more serious attention, it seems to me, must be paid to our emotions and imaginations. They must be recognized as the elemental forces in all artistic expression, must be cultivated and stimulated. Our conservatories and music departments are of little avail unless what is said, the content, is considered of far greater import than how it is said. In life, in nature and in art, love, emotion and sympathy are the all in all, and the coincidence is not meaningless between the saying of the boy on the street, "tis love that makes the world go round" and those sublime words "God is love." Music and deeds without the warmth of love are in very truth mere tinkling cymbals.

Emma Cecelia Thursby

(Mme. Emma Thursby is one of the greatest sopranos America has yet produced, and is a distinguished teacher.)

Whatever "America's greatest musical need" may be, America is prepared to meet it. The "Melting Pot" is also a music box.

Are Americans growing more musical? Well, America is growing more musical. The amal-

gamation which has made this country so great in other ways has affected it strongly in music. I believe America is destined to become the musical center of the world. Our national characteristic-to have the best-has made us exacting; it will go further and make us critical, then we shall rush forward with strides. When we realize how valuable opera in English is to us as a people, we shall come to a proper appreciation of our language. English diction must be improved in singing, and used with the same respect, the same clear enunciation as French or Italian. The complaint, "It sounds so commonplace in English," met with the statement, not more so than French or met win he statement, not more so than French or Italian, to the French or Italian. Bonci gave Ameri-cans a splendid lesson when he sang in English. By his superb method he lifted the language to its rightful dignity. One of the best singers of English text I ever heard was a German, who gave our language the same painstaking care he gave French or Italian, avoiding any of the slipshod slovenliness of enunciation with which some American singers almost degrade their language, frequently sacrificing the beauty of the musical vowel tone, by over elaborate emphasis of consonants. I wish that even half the enthusiasm now given to dancing could be diverted to singing. This could be easily brought about without financial loss.

Oh! for a pioneer to establish singing halls. Why not, as well as dance halls? We have not hitherto been considered a dancing people, but unexpectedly we have bounded into the terpsichorean limelight with amazing results, displaying remarkable adaptability. Wholesome and fine for us, so long as we keep it fine and wholesome. What might not come of the singing halls? The vocal organs are as conveniently used as are the feet, and singing halls would not involve the troublesome question of suitable clothes. I venture the opinion that if free, or almost free, singing halls were opened, where lonely folk, who now go to uncongenial places, could drop in and help sing their favorite songs, a real hunger would be satisfied, the children would be wonderful factors, and marvels I am sure, would come of it. The people of America want to be part of the game; looking on and listening is a lonely business. A great need is that the people should be encouraged to be as musical as they can, and to grow more musical by trying to make music. If we wait too much for the result of disciplined instruction we lose the colossal contribution of the masses. If we are to be really musical, the masses are the first consideration The specially gifted can always make their way. The ordinary people, with ordinary voices, would patronize

The Romance of Stephen Collins Foster

By GEORGE P. UPTON

[Environ's Norse: Mr. George Putnam Uzion eas born just clothly worn oop (left. 55, 283) at Boston, Most. Re graduated from Brown University in 1831, and entered the journalistic field in Chicon to 1835. We do not possess the control of the Contr

DATECH PER FOR FOLKER I DE GORDEN SER EN PRINCIPE DE LEGAL DE LEGAL DE LEGAL DE LA GARDAN DE LA GARDAN DE LA G

FIFTY years have come and gone since Stephen Collins Foster wrote his last song, Beautiful Dreams, and then passed into the dreamless sleep. Let us hope that when he awoke in the Better Land, beautiful dreams which were never realized in his sad lifetime came true at last. It is fitting that this anniversary should be recognized, for Foster was essentially and distinctively an American composer, whose work was original. He wrote out of himself, without the education of the conservatories and entirely free from European influence. His songs are the individual expression of his temperament, mood and feeling-naive and original utterances, unlike those of any other Stephen Collins Foster was born at Lawrenceburg.

Pa., amid the ringing of bells and booming of cannon, on July 4, 1826. He was of Irish descent. His father was a merchant and an amateur violinist. His mother, Maryland lady of culture, was a lover of music and fond of writing poetry. In 1840 young Foster attended an academy at Athens, Pa., and in 1841 entered Jefferson College at Cannonsburg, Pa., and during his student days evinced a predilection for the languages, especially French and German, and was possessed of considerable skill as a draughtsman and painter. His love of music revealed itself at an early age, for at seven he learned to play the flageolet by himself. After his graduation he became a bookkeeper for his brother, but his leisure time was spent in writing little songs and piano pieces, in which pleasant tasks he was greatly encouraged by Henry Kleber, a Pittsburg musician, who recognized the boy's talent. His songs were at first written for a little group of young friends who met at his brother's home once a week and spent many a cosy evening singing them. One day a minstrel troupe came to the town and after going to the entertainment Foster resolved to write a song and offer it to them, little dreaming it would be accepted. The song was O, Susanna. It was not only accepted but made an instant success, and in a short time was sung all over the country. No more bookkeeping for Foster, He decided to be a musician and devote his talent to song-writing. As New York offered him the most promising opportunities for his work, he went there and began writing most industriously.

FOSTER'S LACK OF BUSINESS ABILITY.

His fame had now increased so rapidly that there was a demand for every song he produced. Under ordinary circumstances he should have accumulated a handsome competence, for his songs sold by thousands. Over half a million copies of Old Polks At Home alone were purchased by the eager public, but Foster realized very little from the sale of this or any of his songs. He even sold to George Christy, the manager of the Christy Minstrels, the right to use his name as author and composer, on the first edition for \$400. There were several reasons why Foster became an easy mark for the greed of certain publishers. He had no ideas of business whatever. He was gentle,

easy going and easily persuaded. Worse than all else, he had become dissipated and his habits and weakened powers of resistance easily made him the victim of sharp dealers. In the very height of his success he often found himself forced to part with a song for the trivial sum offered him. Under such circumstances is natural that he should seek consolation in conviviality. His lodging place was a cheap hotel in the Bowery, his principal resort a grocery store, in the backroom of which he wrote many a song upon wrapping paper furnished him by the proprietor, who had become interested in him. It is a pitiable story, Loving music, he heard none. With a loving nature he



wandered the Bowery and saw no face he knew. After producing songs, the royalties of which should have brought him thousands of dollars, he was in comparative destitution. No wonder that he became more and more dissipated. But still he worked on and the pittance he got for each new song kept him alive. But one day when ill he stumbled in his room and fell, from the results of which and his fever he died. His death occurred in 1864, and he was buried in Pittsburg. Thus lived and worked and died this songwriter whose career reminds one in many ways of that of Edgar Allan Poe. The originality and indi-viduality of his untutored work are a sufficient proof that if he had had the advantage of study and his life had been happier, he could have produced much greater work. And yet, several of 'his songs, though written over half a century ago, are still cherished by the people and retained in concert repertoires.

FOSTER'S COMPOSITIONS.

Foster's first composition was the Tioga Waltz, written for four flutes, his first song, Open Thy Lattice, Love, written in 1842. One hundred and seveny-five songs are credited to him which number probably does not include those he wrote in boyhood. The best known of these are Nellie Was a Lady. Louisiana Belle, Old Uncle Ned, O, Susanne, My Old Kentucky Home, Old Dog Tray, Massa's in the Cold, Cold Ground, Gentle Annie, Willie, We Have Missed You, I Would Not Die in Springlime, Come Where My Love Lies Dreaming, I See Her Still in my Dreams, Old Black Joe, Laura Lee, Old Folks at Home, O, Boys Carry Me Long, Nellie Bly, Nancy Till, Maggie by my Side and Ellen Bayne. The melody of the last named was used later for John Brown's Body. His last song, written in the year he died, was Beautiful Dreams, as already stated. It is not generally known that during the Civil War period Foster wrote four war songs: We're a Million in the Field, Stand by the Flag, For the Dear Old Flag I'd Die and Was My Brother in the Battle. That they were not better known at the time and since have been forgotten is probably due to the fact on the one hand, that in the North war lyrics were as thick as "the leaves in Vallombrosia," and on the other that his four lyrics were songs of occasion and were overshadowed by his individual songs.

This much for the life career of Stephen Collins Foster and the products of his talent. What of him as

FOSTER AND THE NEGRO FOLK-SONG.

Foster has sometimes been called the American folksong writer, and is usually designated as a writer of negro melodies. Neither of these designations seem to me correct. The only American folk-song singers have been the negroes themselves when they were in a state of servitude. Old Dan Tucker, the words of which are familiar, is a genuine sample of the negro folk-song as well as the old sacred slave song, Swing Low, Sweet Chariot. The negro folk-song had a flavor all its own as witness this drinking song:

De ladies in de parlor, Hey, come a rollin' down-A drinking tea and coffee; Good morning, ladies all; De gemmen in de kitchen, Hey come a rollin' downdrinking brandy toddy: Good morning, ladies all.

Or this peculiar lyric:

"Cow boy on middle e' island-Ho! melecty, ho! Cow boy on middle e' island-Ho! meleety, ho! Missis eat de green persimmon, Ho! meleety, ho! [Repeat] Mouf all draw'd up in a pucker, Ho! meleety, ho! [Repeat] Staid so lite she went to supper, Ho! meleety, ho! [Repeat]

The negro folk-songs are characterized by frequent repeated idiomatic expressions, utter negligence with regard to rhyme, and a generous disregard of metre as











we .. as the constant iteration of the refrain, qualities which are not to be found in any of Foster's songs. These songs disappeared with the slavery system and were followed by W. Dan Rice songs like Jump, Jim Crow, Dandy Jim and others. They had their day until O, Susanne appeared, which left the field to Foster. His songs seem to me sentimental ballads, having the negro life and habits for their subject rather than negro melodies. Foster is said to have visited camp meetings and picked up some melodies which he adapted, but most of his melodies are his own and the words also except in one or two instances. At the same time they were different from any songs which had appeared before ever their vogue was universal. They even crossed the water and were translated into European and Asiatic languages. It may be added that nothing like them has appeared since his death, in this respect they are unique.

THE CHARM OF SIMPLICITY.

He had many imitators but none of them could equal him. His songs are invariably simple in construction but are never trivial. Both the melody and words are refined. Indeed there is not a vulgar expression in any of his songs. The accompaniments are also simple. The general characteristics of his lyrics are gentleness and sweetness, with often a touch of pathos. They are both individual and original. His songs indeed appear to have been a reflex of his own lovable traits. Their effect upon the popular heart was shown over and over again when Patti, Nilssen, Paepa-Rose and other artists used them as encores. The responses were always more enthusiastic and fervid than the more pretentious program numbers received. It is well known that Thackeray during his American visit attended the entertainments of the Christy Minstrels in New York more than once, and at a time when the Foster songs were their principal features. His tribute to their effect is an eloquent one:

I heard a humorous balladist not long since-a minstrel with wool on his head and an ultra-Ethiopian complexion-who performed a negro ballad that, I confess, moistened these spectacles in the most unexpected manner. They have gazed at dozens of tragedy queens, dying on the stage and expiring to appropriate blank verse, and I never wanted to wipe them. They have looked up, with deep respect, be it said, to many scores of clergymen in pulpits, and without being dimmed, and behold, a vagabond with a corked face and a banjo sings a little song and strikes a wild note which sets the whole heart thrilling with happy pity.

STEPHEN FOSTER, THE MAN.

As a man, Foster was sensitive, retiring, lovable in disposition, and unusually gentle, and these qualities which are generally so much admired undoubtedly in his case contributed to aid in his downfall and the sad close of his career. Though he conferred happiness upon thousands he knew little of happiness himself. Though the whole country knew his songs few knew him personally and in the great city of New York the least familiar sight to him was a person with whom he was acquainted. It is a sad spectacle that of Foster, secluded in a shabby Bowery tavern, and haunting a corner grocery back room because there he could be alone and could depend upon the storckeeper to supply him with wrapping paper upon which to write his songs. And then to sell his songs for a mere pittance driven by sharp necessity, to customers who would dispose of them for a small fortune! And still keep-

ing on the downward way, but still working to keep body and soul together! And then the end, alone and sudden! The comedy finished! I wonder what this sensitive and refined creature thought as he penned his last song, Beautiful Dreams. Were they the dreams of boyhood? The dreams when he made his first success? Or were they dreams of something beautiful to come, as he felt his end drawing near, when he

The head must bow and the back will have to bend, Wherever the darky may go.

A few more days and the trouble all will end On the field where the sugar canes grow, A few more days for to tote the weary load No matter, 'twill never be light. A few more days 'till we totter on the road, Then my old Kentucky home, good night.

but through them all runs a vein of tender and refined sentiment, reflex of an inner serenity that could not be disturbed by outward misfortune, or physical weak

THREE PRINCIPLES OF MUSICAL MEMORIZING.

BY WILBUR FOLLETT UNGER

In a recent issue of one of the New York dailies I read an interesting article by that gifted writer, Ella Wheeler Wilcox, in which she expounded the three principles of human development,-the physical, the mental and the spiritual. And in her own beautiful

language, she explained that it is only by combining the three principles that we can hope to reach the ideal of perfect develop-

In somewhat like manner, may be explained the three principles of musical memorizing, the combination of all three of which is necessary for successful effort. These three principles, like the recipe given by Mrs. Wilcox, are the "physical" (or automatic), the "mental" (or visual), and the "spiritual" (or aural). Let us take each of these separately and analyze

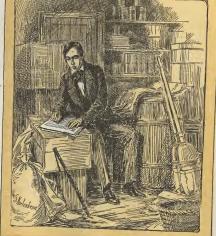
Constant repetition of a certain act inevitably produces a kind of "muscular" memory, so-to-speak, which is known as automatic action. Thus, we are able to sit at the piano in the dark and play while we converse with a friend at the same time, without thinking actively of a single note. To test this branch of your musical memory, lay a table-c'oth over the entire keyboard, and try to play some piece that you have learned; or some evening, turn out the lights in your music room and try to play in the dark.

By the visual or mental memory, we recall the printed page just as we call to mind the image of a picture of the face of an absent friend. Just as the lens of a camera fixes the image of the object it faces upon the sensitized plate or film, so should the pupil's eyes fasten upon his brain the impression of the printed notes. To test your ability in this, look at a measure or two of music for a few minutes, concentrating your mind upon it; then putting it aside try to play the passage, and see how faithful your repro-

In the "aural" or, as I like to term it. "spiritual" method (for it is certainly not connected with physical hearing), one listens to the melodies and harmonies and reproduces them in like manner to the pianist who "plays by ear." To prove whether you have a good "ear" for music or not, ask some friends to "dictate" a line of music to you; that is, to sing or play over a tune that you have never heard before, and then try to write it on paper, or, if you

cannot do that, to play it or sing it yourself. It is true that some pianists memorize more easily than others, but it is certain that any student who earnestly desires to accomplish this end, and who combines these three principles, will by patient practice

THE artwork which through all ages must be considered the most complete is the drama; because in the drama the highest and deepest artistic purposes can be given the proper expression .- RICHARD WAGNER,



"Foster haunted the hack room of a corner grocery hecause there he could be alone and could depend upon the storekeeper to supply him with wrapping paper upon which to write his songe."

He wrote the people's songs. What higher or more fitting tribute can be paid him! Said old Andrew Fletcher, of Saltown, in a letter to the Marquis of Montrose: "I knew a very wise man that believed that if a man were permitted to make all the ballads he need not care who should make the laws of a nation." His life has been compared with that of Poe, "whom unmerciful disaster followed fast and followed faster." But his life does not seem to me such a tragedy, for in Poe's case "My soul from out that shadow that lies floating on the floor, shall be liftednever more." In Foster's case, the shadow was lifted by song, for in his songs there is no word of despair or remorse. There may be

> Short swallow flights of song that dip Their wings in tears and skin away



The Etude Master Study Page

DR. MASON'S PERIOD

Looking over the great sea of history one views an interminable expanse of waves. Waves of war and waves of peace. Waves of human industry and waves of idleness. Waves of brilliance in human achievement and waves of mediocrity. Following our last war with Great Britain, there was in this country what was called an "era of good feeling." The making of a new country was a big task for big men, and they were not wanting in our early national history. Henry Clay, Daniel Webster, John C. Calhoun and Andrew Jackson ("Old Hickory") were types of Americans singularly representative of the vouthful vigor and force of the United States. It is not surprising, then, that in our musical culture of the time we should find such a stalwart as Lowell Mason who in many ways was not unlike the great statesmen of the period in his cease-less industry, his breadth of view, his native keenness

and his patriotic desire to do something of permanent DR. MASON'S ANCESTRY,

value for his country.

Dr. William Mason, was the third son of Lowell Mason, of Medfield, Mass., and of Abigail Gregory, of Westborough, Mass, his wife. Both parents were of a long line of New England ancestry. In 1830, Robert Mason, an Englishman, came to the United States and landed at Salem. His son Thomas settled in Medfield, Mass., and the homestead lands he acquired have remained in the possession of the Mason family ever since. When the village of Medicid was burned by the Indians in 1676 Thomas Mason and two of his sons were slaughtered. Lowell Mason was born January 8. 1792. He was instructed in the elements of music by local teachers, and when the young man went to Savannah, Ga., to take a position he became the pupil of F. L. Abel, who encouraged him to compose hymns. In 1822 he published a collection of music known as The Boston Handel and Haydn's Society's Collection of Music. This was remarkably successful and was widely used in the choirs and the singing schools of th day. Such works were in great demand in that day and we are not surprised to learn that one of his books brought him the sum of \$100,000.00 in royalties. This sum seems inconsiderable when we remember how extensively Dr. Mason's hymns, Nearer My God to Thee Greenland's Icy Mountains, Boylston, Hebron, Olivet and others have been sung, and the comfort and in-spiration they have brought to thousands.

Dr. Lowell Mason's efforts to promote musical education in the public schools were too important to estimate. He worked night and day to spread the gospel of music. Even in Boston he was obliged to serve without pay for one year to convince the City Council that music in the schools deserved public support.

MUSIC TEACHERS' ASSEMBLIES.

Another innovation of Lowell Mason was his plan of assembling music teachers in classes. At his Academy of Music in Boston teachers came from most of the eastern States for the purpose of refreshing their musical information. In 1837 he went abroad and learned much from European methods. His published experiences, Musical Letters from Abroad, all show that he was in many ways far in advance of his contemporary Americans in his appreciation of what was needed for the music of America of that time. Indeed, it was through the efforts of Lowell Mason, George J. Webb and Henry Schmidt that the first Beethoven Symphony performance took place in America in 1841, when the Fifth was given with the aid of a symphony orchestra of twenty-three men, conducted by Henry

After a long life of constant activity and real value to American music, Lowell Mason died at Orange, N. J., in 1872. It is interesting to note that Barachias Mason, grandfather of Lowell Mason, who graduated from Harvard University as long ago as 1742, was a well-known teacher of singing schools. Daniel Gregory Mason, the well-known writer and composer, and Henry Mason, are nephews of Dr. William Mason.



1829-THE REAL WM. MASON-1908 "The time has gone by when it was necessary for students of the piano to go abroad to complete a musi-cal education."-Dr. Mason in 1901.

EARLY YEARS.

Dr. William Mason was born in Boston, January 4, 1829. His father was then organist of the Bowdoin Street Congregational Church, in Boston. When the boy was a tiny tot of seven Lowell Mason placed him upon the organ bench and let him play the hymn Boylston while the choir sang. His instruction had come principally from his mother, although his whole home atmosphere was musical.

Lowell Mason saw a valuable asset in his son, and took him to frequent conventions where the boy played the piano accompaniments. The boy's next teacher was a congregational clergyman in Newport, R. L. the Rev. T. T. Thayer. There he commenced playing the organ for the church services, and this shortly led to a regular appointment as organist of a congregational church in Boston.

William Mason's first public appearance as a pianist took place in 1845 at the Odeon in Boston, where he performed the accompaniment for a string quartet.

At this time Henry Schmidt, a violinist, who also taught piano, was one of the leading musicians of Boston, and young Mason was placed under his care. A tale of student days is given in Dr. Mason's very interesting Memories of a Musical Life. The boy dreaded regular practice and would far rather spend his time in improvization, Schmidt scolded him for it. Accordingly Villiam prepared the next lesson with especial care When the lesson time came he was nervous and was again scolded for failure to practice. This made him indignant and he neglected his practice entirely. When the next lesson came he played so well that his teacher complimented him, and it was then that the studen learned that practice may not show its real worth at once, but may affect later work in an astonishing way.

YEARS ABROAD.

In 1849 William Mason set out for Bremen on the side-wheel steamer Herrmann. It will be remembered that this was the year of the famous insurrection in Saxony, in which Richard Wagner took an unfortunate part. Mason had planned to study with Moscheles in Leipsic, but abandoned it for a trip to Paris, where he had a chance meeting with Meyerbeer. From Paris he went to Hamburg, where he stayed for a time with the music publisher Schuberth. Schuberth took a great in-

terest in the talented boy and suggested that he dedicate a recently written piece, Les Perles de Rosĉe, to Liszt. Liszt, at the instigation of Schuberth, accepted the dedication, and with this encouragement the young man felt emboldened to write to the greatest pianist of the time, and ask if he might become a pupil of the master. The reply came couched in such words that Mason misunderstood Liszt's meaning. The result was that instead of going at once to Weimar to become a pupil he deferred this until four years yater. He did, however, visit Liszt at Weimar on the occasion of a

IN LEIPSIC.

In Leipsic Liszt first studied with Moscheles, Moscheles had been a pupil of Dionysius Weber, who had been so conservative that he abhorred Beethoven. Mason was accordingly surprised to find that Moscheles had himself turned into a conservative and would have nothing to do with Chopin. In later years the famous American teacher wrote, "They forget that in their youths they laughed at or criticized their elders for the same pedantry of which they themselves afterward became guilty.'

It was the good fortune of young Mason to meet and converse with many famous musicians, among the first of whom was Robert Schumann, who gave him his autograph

While in Leipsic Mason studied with Moritz Hauptmann in harmony and counterpoint, and with Ernst Friedrich Richter in instrumentation. Hauptmann, by the way, was induced to examine a book of Lowell Mason's hymns, etc., and after a careful perusal reported that he was very much gratified with the harmonies and the leading of the voices adopted by the American composer.

In 1852 Mason had the good luck to meet a brother of Richard Wagner (Albert Wagner), and in this way found an introduction to the master, who was just then beginning to be recognized as a great composer. The meeting came about in Zürich while young Mason was on a tour with his parents. Wagner made a very great impression upon the American student. Mason found him "more like an American than a German," and tells of a long fluent monologue in which Wagner devoted himself to Mendelssohn. Wagner invited Mason to go on a foot tour with him, but this was not possible because Lowell Mason and his wife were more or less dependent upon their son as an interpreter.

WITH DREYSCHOCK IN PRAGUE.

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WITH LISZT AT WEIMAR.

In April, 1853, Mason decided to make another attempt to study with Franz Liszt, and accordingly went direct to Weimar. Liszt informed him that he had been waiting for him to come for four years. Mason, much astonished, then learned that he had mistaken the master's letter. At the time Liszt had only two other pupils, Karl Klindworth and Dionys Pruckner, Joachim, Raff and Hans von Būlow, however, frequently came back to the lessons, which were never given at set hours and which were free to the pupils, Liszt receiving his income from other sources. Raff became very much attached to Mason, and when, nineteen years later, Mason visited him in Frankfurt Raff ceased his lessons the moment he heard that he had arrived and came running downstairs to greet his old friend by flinging his arms around his neck and hugging him,

DEBUT IN THE HOMELAND,



In 1854 Dr. Mason returned to America with his parents and settled in Orange, N. J., a suburb of New York City. He determined to undertake an American tour, but met the difficulty of persuading the public that a whole evening of piano playing not interspersed with singing or some other form of music could be made interesting. Even Gottchalk de-

WILLIAM MASON AS A BOY. pended upon assistance of this kind, and the piano recital was altogether new to America. A part of his program was to improvise upon themes submitted to him by the audience. Some of his work was done in the Middle West at a time when that came not so far from the frontiers of our settled sections. Once when the heat had been excessive he had

upper part of a linen "duster" in lieu of a dress coat. While the programs of the time were more or less primitive Mason always saw to it that there were representative numbers by Chopin, Liszt, Beethoven, Bach and Schumann, but it must have been very strange for the young man so recently emerged from the great music centres of Germany to have his audiences request him to edify them by playing Vankee Doodle with one hand and Old Hundred with the other.

the bravery to appear in a costume composed of the

WORK IN MUSICAL EDUCATION.

In 1855, Dr. Mason started his work in music teaching, which continued for half a century. His first position was in a fashionable school for girls in New York. He was equipped with the best imaginable training in music, a life long association with famous musical people, a natural tendency to investigate technical problems seriously and conscientiously, and a similar native ingenuity in devising special exercises based upon scientific principles to solve troublesome matters. From the very start he found that a proper attention to rhythm in all his technical exercises was very

INGENIOUS TECHNICAL EXERCISES.

He also introduced the use of the full arm in such a manner that a particularly responsive touch was insured. Next he employed the famous two-finger exercise through various forms in such manner that very rapid results ensued. This exercise was highly endorsed by Franz Liszt, who also used it in his own daily practice as a time-saver in technic. Finally Mason saw the necessity for the publication of his valuable exercises in book form, and the ultimate result of this was Touch and Technic, a work in four volumes, the first of which was devoted to the two-finger exercise, the second to scales, the third to arpeggios and the fourth to octaves and bravoura playing. Up to that time books upon technic had been very much the same in all essential details. Here at last was a work representing new and original thought with explanatory notes written by an able teacher. Practical teachers saw at once that there were ideas and exercises of a new and most interesting character. The work was exceptionally successful from the start, and has won the highest praise, not only from Liszt, Joseffy, Gabrilowitsch, Paderewski and other great virtuosos, but from thousands of teachers who employ it constantly in their daily work



In the fifties Mason as-ociated himself with Theodore Thomas, Joseph Mos-enthal, Carl Bergmann and George Matzka in chambei music concerts, which were given with great success at Dodworth's Hall at Broad way and Eleventh Street, New York. The club was most progressive in the nost progressive in its pro-grams, Brahm's Trio for dano, violin and 'cello beplane, violin and 'cello be-ing one of the numbers played in 1855 at the first public concert. The quar-tet was known as the Ma-son-Thomas quartet and homas quartet and innumerable successul appearances. Their rograms were perhaps of higher order than those f either Gottschalk or



s lighter order from flower of the registers.

Inflower who had long heen the lions of New York.

Inflower who had long heen the lions of New York.

Inflower who had long heen the lions of New York.

The long had long heen the lions of New York.

The long had long her lions of the long had long he long had long he lions had long he long he lions had long he long he lions had long he long had long he lions had long he long he long had long he long he long had long had



DR, MASON AT THE PIANO

A MASON PROGRAM.

Many of the compositions of Dr. Mason which have become popular are far from being simple. The following is a representative list:

B	GRAD
Danse Rustique, Opus 16	6
Danse Rustique, Opus 16 (four hands)	5
Home, Sweet Home (to be played with one	,
finger as a pedal study)	4
Monody, Opus 13.	5
remae in P. Opus 46. No. 2.	6
Silver Spring, Opus 6	8
Spring Dawn, Mazurka Caprice, Opus 20	
Toccatina Opno 46 Nr. 1	6
Toccatina, Opus 46, No. 1	7
Sabotiere (Dance of the Sabots)	6
Danse Annque, Opus 38.	3
ern main, Keverie	3
Ballade and Barcarolle	
Novelette	3
Savanata (f	6
Serenata (from a piece for piano and 'cello).	4
Two Album Leaves, Opus 45	4
Dr. Mason also did splendid corrige in addition	z new
editions of famous masterpieces for the piano.	,



NOTED CONTEMPORARIES AND COLLEAGUES OF DR. MASON.

A REMARKABLE CAREER.

Dr. Mason's eighty years enabled him to view the development of music in America from a standpoint

which few other men possessed. His personality was such that he made many friends, and from them he learned their most intimate views. All the American musicians of note he knew as his brothers. Among his intimates were W. H. Sherwood, W. S. B. Matthews and E. M. Bowman, none of whom survived him by many years. His pupils have been exceptionally successful as pianists. DR LOWELL MASON Dr. Mason's playing was particularly clear and

Father of William Mason,

clean. Every phrase was finely cut, and his inborn rhythmic sense and delightful touch gave it a charm that many will never forget. E. M. Bowman described it in these words;

"To him music was the art beautiful. Tone that was strident or noisy, effects that were extravagant and bizarre, found no toleration in his playing, his teaching, or his hearing."

The wide span of his life took him from the days of Moscheles and Dreyschock to those of his later intimates, Hans von Bülow, Edvard Grieg and I. J. Paderewski. His artistic sympathy touched all boundaries of his art. In 1872 Yale University conferred the hon-

orary degree of Doctor of Music upon Mason in recognition of his valuable services for music in the United States.
Dr. Mason died in New York of heart dis

ease, July 14th, 1908, beloved by hosts of friends and pupils.

DR. MASON'S COMPOSITIONS.

On the whole, Dr. Mason is very greatly under-appreciated as a composer. He had a distinctive style in many of his works, and his melodies are often rich and spontaneous. While he did not succeed in leaving us anything of permanent value in the so-called larger forms, there are many of his pianoforte works which are marked by a finish and character which place them among the finest pieces composed for the instrument.

As a composer Dr. Mason holds a unique position. It was possible for him to cater to the public taste to the extent of writing a somewhat bizarre galop after the fashion of the concert pieces of the time. We must remember that in a growing or the time, we must remember that in a growing country there must be log cabins before there can be palaces and temples. At no time, however, did Dr. Mason stoop to mercenary depths, but he was not above taking little themes like Malbrook (We Won't Get Home Until Morning), Buy a Broom and Polly Hopkins, and making a very charming series of first grade duets from them.

ANTON RUBINSTEIN.

In 1854 Mason met Rubinstein in Weimar and a In 1854 Mason met Rubinstein in Weimar and a strong friendship between the two men was the result. When Rubinstein came to America, in 1872, he nat-urally saw a great deal of Mason, who in turn was uraity saw a great deal of Mason, who in turn was only too glad to cultivate such a friendly. Upon his departure for Europe Rubinstein proudly displayed a set of variations upon the theme of once Doodle which he had dedicated to Mason. Some years later Pathenawit who brown making of the Tom years later Paderewski, who knew nothing of the Rubinstein varia-Faderewski, who knew nothing of the Kubinstein varia-tions, surprised Mason by informing him that he had written a Yankee Doodle phantasic and intended dedicating it to the American pianist. It was with some difficulty that Dr. Mason explained that Yankee Doodle, while inspiriting, was not our national anthem.

Interesting Studies in Piano Touch By the distinguished American Pianist-Teacher-Composer HENRY HOLDEN HUSS

[Henry Holien Hiss was born at Nesark, N. J., June 21, 1002, His lather was a munician of note and taught 21, 1002, His lather was a munician of note and taught with the American special in Theory, O. B. Delay, and then at the Munich conservatory under Rheinberger. He framed by forecast discrease upperhous orchetrus. He has also appeared as solo plantet with treading orchestrus, the control of the control of

A NOTED police magistrate in one of our largest American cities remarked that, after an extended experience of many years, he had come to the conclusion that in thousands of cases which had come before him an overwhelming percentage had wrong as well as right on both sides. So it seems to the writer on the important and vexed question of artistic piano touchwith, roughly speaking, two widely different points of view taken by very well-known and famous pianists -both sides are in the right to a certain extent.

Let us see what these two points of view are. One side finds the solution and explanation of what constitutes an artistic piano touch in a purely esthetic aspect of the question. They hold that there is practically no difference between one person's touch and another's, that the quality of tone is the same howsoever the impulse is given the hammer to set the string in vibration. Some musicians of this cult actually take such an extreme and false position as to claim that an untutored child's touch and the touch of a cultured pianist are identical, that the only differ-ence between them lies in the fact that the child has no artistic standards, no trained emotionality, no power of subtle gradation, no experience; while the artist has all these in a highly refined degree. If I should give the name of the famous pianist who is said to have taken substantially the above position, the readers of THE ETUDE would gasp with incredulous amazement.

The other "camp" maintains that artistic piano touch can be taught to anyone, that it is only a question of the adjustment and use of finger muscles, the weight of the arm, etc., used in certain fixed ways; and that it is not at all a question of taste, artistic judgment and temperament, etc. Now, as the musical doctors have held and are still holding such contradictory opinions, how can the inexperienced student of the piano arrive at a satisfactory solution of this vitally important question? Like our police justice, referred to at the beginning of this article, we are forced to conclude that there is right on both sides. In other words, that it is a judicious blend (as painters would say) of science and art, of nicely adjusted muscle action and emotion, and poetical feeling. (It would be difficult to say just how many ounces of each!!)

A propos of the last sentence, I was told recently that a famous technical pianist, who had been repeatedly criticised for his want of temperament, finally got very much worked up on the question and plaintively said to a friend, "I must study harder than ever this summer, and get some temperament into my playing." One is tempted to inquire if he expected to purchase it in pound packages at the corner grocery!

MUSICAL TOUCH A MATTER OF DEVELOPMENT.

You will hear some teachers say, "A touch cannot be taught, one must have a natural aptitude for it," etc. This is old-fashioned and frankly erroneous. It is true that musical taste, etc., can only be developed and not created by the teacher; but given a reasonable

amount of musical aptitude, it is possible-if the teacher knows how-to teach a pupil to sing a melody on the piano with the fingers, as well as to play staccato and legato. It is surely important to commence the study of artistic touch very early in the student's career.



HENRY HOLDEN HUSS.

This necessitates an artistic teacher to start with. A sane parent does not believe that any kind of food made by an inexperienced manufacturer and prepared by an inexperienced cook is good enough for a little child's nourishment and physical growth; therefore a sane parent ought also to realize that it takes an experienced and cultured teacher to properly teach a child the difficult art of playing on the piano. It is really tragic to think of the time and money wasted by subjecting a young and tender and ardent child to the bungling, inexperienced or wrongly-taught teachers' faulty methods. I know that many teachers believe that one of the most important touches in modern piano playing-melody pressure touch-should not be taught to children, but I have myself often heard children of average talent, seven and eight years old, play with a delicate pressure touch, with relaxed arm muscles, etc., in a way that gave positive pleasure to musical hearers. It seems to the writer cruel and nonsensical that at the very age when the human flower can drink in impressions with the most wonderfully responsive eagerness, when muscles are tender and pliant, a child should be taught to play like a very inferior piano, because, forsooth, it has not yet reached its full development! What folly!

MUSCULAR ACTION AND TRAINED TASTE.

This article is not designed to teach the subtle art of touch; it is only a series of observations on the two points of view on this subject. The writer does not believe that the subject can be adequately and fully taught by the printed page alone (many advertisements to the contrary). Of course, it has ofttimes been proved abundantly possible to derive much real help on the subject from books and articles written by practical teachers (not by theoretical penny-a-liners).

Let us now return to our contention, that artistic touch is a marriage of controlled muscle action and trained emotion and taste. In order to do this, let us consider again the physical aspect of touch for a moment. It seems pretty well established by scientific experiment that if a key on the piano is struck with too much force, and with the muscles in a stiff and unrelaxed state, the resultant tone is harsh and has unsympathetic overtones combined with the sympathetic ones in the octave fifth and third, etc. So it seems, in spite of the asseverations to the contrary. that if we wish to produce a broad singing tone, we can best accomplish this by pressing the key down moderately quickly, not only with the aid of the fingers, but also with the weight of the arm. The reason that the tone of some otherwise clever and technically endowed pianists is flat and comparatively white and flutelike in quality, lacking the round, singing tone of the violoncello or French horn, is undoubtedly due to the lack of the above-mentioned finger pressure combined with the weight of the arm causing the depression of the key. Let us emphasize this point: the arm pressure is only used at the moment the key is pressed; immediately after this the arm should resume its re-laxed condition. It is most fortunate, for the rapid and right and normal development of piano techniqueand most especially of touch-that this question of the proper relaxation of the muscles is receiving more and more attention, and is being more and more universally believed by all artistically and scientifically trained piano teachers to be an indispensable requisite of a normal piano technique, and especially of a beautiful touch. I have recently been asked to serve on the committee which is endeavoring to suggest the essential requirements expected of a piano teacher who shall receive the endorsement of the New York State Music Teachers' Association. We of the committee placed first and foremost, as one of the most essential requirements, a thorough knowledge of how to use, and teach the use of, the proper relaxation of the muscles used in playing the piano. A propos of this, it is very significant to observe one of the greatest of pianists of all times, Ignace J. Paderewski. When he is holding out a sustained melody note like the dotted quarter note G in the beginning of the well-known E flat Nocturne of Chopin, he will raise and depress his wrist rapidly several times; doubtless in order to maintain thoroughly the relaxed state of the playing muscles.



(A second section of Mr. Huss's article dealing with other phases of touch, modern pedaling, etc., will appear in a later issue.)



A Legion of Music Workers in America

Wonderful Record Which Should Stir the Patriotic Pride of All American Music Lovers

This is not a "Who's Who in Music." The sole object in presenting this list of five hundred and more names is that of indicating to our readers what an immense amount of splendid effort has gone forth for musical work in our country in recent years. This list does not include the names of men and women mentioned in other places in this journal. Nor does it comprise more than a mere fraction of those who are equally entitled to representation in such a list. There are men in this record who have conducted some of the finest of our symphony orchestras, others are remarkably fine composers, others are teachers of wide renown, others have won reputations as writers, performers, singers, etc. Many are quite as important as . those whose portraits are presented in this issue, There are at least twenty thousand finely trained music workers now actively engaged in America offering opportunities for music study unexcelled in the world. Can any American look at such a record, and think

of the legion of others equally entitled to be on such a list, without a thrill of patriotic pride? Note that we have included the names of many men and women of foreign birth. The foreign born musician who elects to come to America, bring up his family here, become an American citizen, give his life to our musical ideals, becomes an American in every sense of the word. All hail to them! They bear an entirely different relation to our country from that of the touring artist who comes, clears up a fortune, and then returns home to spend his earnings.

It would require an ETUDE five or six times the size of this one to do justice to all. The list might be extended interminably. For instance, Alberto Jonas, Antonin Dvorak, Leopold Godowski, Alexander von Fielitz, Ferrucio Busoni, Xavier Scharwenka have all spent years in America which have been of great importance to our country. These men, however, have returned to Europe to continue their work.

AMERICAN-BORN MUSIC WORKERS.

Among noted American composers, writers, teachers and performers are such able musicians as Richard Aldrich, W. F. Apthorp, Perley Dunn Aldrich, Frank P. Atherton, E. E. Ayres, Paul Ambrose, N. H. Allen, Cecile Ayres, E. L. Ashford, Mark Andrews, Warren Andrews, Addison F. Andrews, Mrs. Crosby Adams, A. M. Abell, Milton and Sargent Aborn.

S. A. Baldwin, Arthur Bird, Lillian Blauvelt, Theodore Baker, O. B. Boise, F. H. Brackett, J. Hyatt Brewer, G. F. Bristow, Howard A. Brockway, Frederick Field Bullard, G. A. Burdett, F. R. Burton, Eben H. Bailey, L. A. Bugbee-Davis, W. J. Baltzell, Frederick Burton, Clara Bauer, Victor Benham, Siegfried Behrens, A. E. Borst, Thuel Burnham, Harriette Brower, Emily Baur, Eben H. Bailey, Walter L. Bogert, Daniel Bloomfield, H. T. Burleigh, Lillian Bailey, Homer A. Bartlett, Katherine Burrowes, William Benbow, Thaleon Blake, J. W. Bischoff, W. L. Blumenschein, Cora S. Briggs, F. L. Bristow, W. K. Bassford, Edward Shippen Barnes, J. Lewis Browne, Ralph L. Baldwin, Kenneth M. Bradley, Thomas a'Becket, H. R. Baker, Anna G. Bryant, Carrie Bond, F. E. Bristol, Ella B. Behr, Max Bendix, J. H. Beck, Marc Blumenberg.

C. B. Cady, John Spencer Camp, William C. Carl, W. R. Chapman, W. H. Clarke, Mrs. Frances Clarke, H. Clough-Leighter, L. A. Coerne, S. W. Cole, F. S. Converse, Gilbert Raynolds Combs, J. H. Cornell, E. Cowles, Benjamin Cutter, Julia Crane, Kate S. Chittenden, Laura Remick Copp, E. Fletcher-Copp, Mary Wood Chase, Helen L. Cramm, Marie Crosby, H. P. Chelius, Charles W. Clark, Rebecca Crawford, A. Crawford Cox, Lucien Chiffin, C. Whitney Coombs, R. Coverley, Herbert L. Clark, J. S. Van Cleve, D. A. Clippinger, Anna Louise Cary, John Aldin Carpenter, Will Marion Cook, Thomas P. Currier, Julia L. Caruthers, Kate Chandler, F. H. Colby, Mrs. D. A.

Campbell, Emma L. Trapper. C. H. Dana, W. H. Dana, Gustav Dannreuther, Edward Dickinson, L. R. Dressler, H. M. Dunham, Clarence Dickinson, H. Brooks Day, Lena Doria Devine, Dr. Carl Dufft, Fay Davis, C. L. Dunning, Clifford Demarest, E. J. Decevée, Nicholas Douty, H.

Dibble, Charles Denée, Theodora Dutton, Henry N. Dunham, Mabel W. Daniels, Earl R. Drake,

Clarence Eddy, Myrtle Elvyn, Ray Edwards, Her-wegh von Ende, J. Lawrence Erb, F. L. Eyer, Effa Ellis, Henry P. Eames, Will Earhart, M. I. Epste'n.

W. Arms Fisher, Arthur Farwell, W. H. Fry. George Ferguson, Carl Fiqué, J. H. Francis, I. V. Flagler, Mary Chappell Fisher, J. F. Frysinger, Adolph Frey, Henry S. Fry, W. Julius Falk, F. E. Farrar, Mrs. R. R. Forman, Frank La Forge, Charles H. Farns-

Lawrence Gilman, Frederick Grant Gleason, Percy Lawrence Gilman, Frederick Grant Gleason, Percy Gotschius, Rubin Goldmark, Wallace Goodrich, George Coleman Gow, F., Grasse, H. W., Grenn, Mary Gar-den, Jessie L. Gaynor, W. F. Gates, Weston Gales, Francis Grierson, Henry Gilbert, Dr. J. C. Griggs, Adam Gelbel, L. F. Gottschalk, Glenn Dallard Gunn, Harvey B. Gaul, Carl W. Grimm, Tod R. Gallowach, Frenderic Grossinia, A. L. Goodsick, A. L. Gastelland, Frederic Goodwin, A. J. Goodrich, A. J. Gantvoort, Heinrich Gebhard, George F. Cranberry, E. W. Grabill.

H. G. Hanchett, Victor Harris, Arthur Hartmann, A. J. Hattstacdt, J. W. Hill, Allan Hinckley, G. H. Howard, Mrs. Fanny Hughey, Louis G. Heinze, William C. Hammond, W. R. Hedden, Alexander Henneman, J. B. Herbert, William E. Haesche, Hubbard Harris, Ellis Clark Hammann, E. E. Hipsher, Edward B. Hill, Octavia Hudson, Mrs. Celeste D. Heckscher, Frederick E. Hahn, C. J. Huerter, Karleton Hackett, Edwin Hughes, Helen Hood, Ruth Heymann, Samuel H. Herrmann, Sidney Homer, N. Irving Hyatt, Frank Seymour Hastings, Charles Heinroth, W. H. Humiston, G. O. Hornberger, H. D. Hewitt, A. J. Hubbard, J. W. Hall, Laura V. Hull, E. van Hoose.

P. Jackson, Clayton Johns, Herbert Johnson, Jules Jordan, Charles Jarvis, Perlee V. Jervis, Arthur

Mrs. Hermann Kotzschmar, Arthur Kraft, Georgina Kober, Mrs. C. W. Krogmann, Walter Kramer, Clara Louise Kellogg, Grace P. Karr, Caroline V. Kerr.

Calixa Lavallée, Frederick S. Law, Harvey Worth-ngton Loomis, Zelie de Lussan, John Hermann Loud, Henry A. Lang, Carl Lachmund, C. W. Landon, Thurlow Lieurance, Leonard Liebling, Emil Liebling, Frank Lynes, Felix Lamond, V. Lichtenstein, E. S. Lorenz.

H. C. MacDougall, W. C. MacFarlane, J. C. Macy, C. F. Manney, G. W. Marston, Luther Whiting Mason, Olive Mead, Helena Maguire, Mr. and Mrs. John Denis Mehan, Francis MacMillen, Aubertine Woodward Moore, Russell King Miller, Eugene Marks, W. Metcalfe, Eva Higgins Marsh, C. L. Morse, George Dudley Martin, G. D. Martin, Frederick Max-Edmund J. Myer, David Mannes, Marguerite Mclville, James McDermid, Helen Magille, R. F. Maitland, Hugo Mansfeldt, C. E. Le Massena, J. Miersch, A. Metzger, E. Mollenhauer, Blanche D. Matthews, Charleton Murphy.

G. B. Nevin, Arthur Nevin, Homer A. Norris, W. H. Neidlinger, Gordon Balch Nevin. George L. Osgood, L. E. Orth.

N. C. Page, H. R. Palmer, Smith N. Penfield, Carlyle Petersilea, F. A. Porter, S. G. Pratt, C. At Preyer, Arthur Pryor, Edna R. Park, H. W. Petrie, William Pontius, Harry Hale Pike, Edwin H. Pierce, C. S. Perkins, Mme. Pupin, Louis Persinger, Edna G. Peterson, R. Pulitzer, S. G. Pratt, J. Pommer, J. D. Parker.

A. G. Robyn, L. A. Russell, Thaddeus Rich, Frederick Reesburg, T. L. Rickaby, Frederick W. Root, S. M. Read, George N. Rockwell, Maggie Wheeler Ross, A. M. Read, C. O. Reed.

G. Templeton Strong, W. F. Sudds, T. W. Surette. Theodore Spiering, Wager Swayne, W. Warren Shaw, Walter Spry, Hannah Smith, Gerritt Smith, Arthur Shattuck, Frank L. Sealey, Carl G. Schmidt, G. Edward Stubbs, Wesley Sears, Newton E. Swift, Porter Steele, Oley Speaks, F. N. Shackley, George L. Spaulding, Patty Stair, C. G. Spross, Allan Spencer, Nathan Sacks, N. Coe Stewart, Sumner Salter, Mrs. Mary Turner Salter, Antoinette Sterling, Olga Samaroff, Ralph Leech Sterner, Albert A. Stanley, Theodore Sterns, Fannie Morris Smith, Henry Dike Sleeper, Anthony Stankowitch, Frederick Schlieder, George Chadwick Stock, George E. Shea, Oscar Sänger, R. M. Stults, Otto Singer, Ward Stephens, Abert Spalding, Charles P. Scott, Vernon Spencer, Frank Shepard A.

G. Sonneck, Alvah Glover Salmon, Charles S. Skilton Arthur Shattuck, W. H. Santelmann, E. Schenk H. I. Storer, Ernest Schelling.

A. W. Thayer, Everett E. Truette, Campbell Tipton. H. Tourjée, G. L. Tracy, Yvonne de Tréville, Jeannette Thurber, F. H. Tubbs, Henry Gordon Thunder, Bertha Fiering Tapper, Fannie Edgar Thomas, Abram Ray Tyler, A. L. Tubbs.

Marie von Unschuld, W. F. Unger. Mary Venables, A. K. Virgil, Mrs. A. M. Virgil, Kate Vannah, Nicholas de Vore.

R. H. Warren, Oscar Weil, Arthur B. Whiting, Myron Whitney, Harrison M. Wild, Helen Ware, G. D. Wilson, David D. Wood, Howard Wells, S. B. Whit Walker, Harriette Ware, Edith L. Winn, Lorna Walsh. Mabel Wagnalls, Benjamin Whelpley, S. B. Whitney, F. A. Williams, J. Frederick Wolle, Hervey T. Wilkins, J. F. Wolcott, F. W. Wodell, T. Carl Whitmer, Charles Washburn, Mortimer Wilson, Mrs. F. S. Wardwell, Mrs. Stacey Williams, Ella May Smith. Theodore van Yorx, Francis L. York, Gaylord

Camille Zeckwer, Max Zach, Dr. F. Ziegfield, Marie van Zandt, Marie Kunkel Zimmerman.

FOREIGN-BORN AMERICAN MUSICIANS.

Among the foreign-born American musicians of note are: Frederick Archer, Josef and Timothee Adamowski, F. X. Arens, Modest Altschuler, Margaret F.

Carl Baermann, Carl Bergmann, Bernardus Bockelmann, Giuseppe Buonamici, William Berwald, Carl Busch, Platon Brounoff, Arthur Scott Brook, Daniel Batchellor. Giuseppe Campanari, Arthur Claassen, Ernesto

Consolo, Giuseppe Creatore, L. Campanari. Leopold Damrosch, Frank Damrosch, Sidney Dal-

Julian Edwards, Hans Engelmann, D. H. Ezerman, S. Camillo Engel, E. Eberhard,

Carl Faelton, Pietro Floridia, Rudolph Friml, Karl Carl Pacific, Fictio Florida, Rudolphi Frinn, Mari Formes, Felix Fox, Giuseppe Ferrata, August Fraemke, Mrs. Florence French, Olive Fremstad, John C. Freund. Robert Goldbeck, Patrick Gilmore, Paolo Giorza, J.

. Galbraith, Arthur de Guichard, A. S. Garbett, Helen Hopekirk, Walter Henry Hall, Edward Holst, Alfred Hallam, J. Rhys Herbert, Ernest Hutcheson Richard Hoffman, Bruno Huhn, Otto Hackh, Carl

Heins, Max Heinrich, F. A. Jones.

Tom Karl, Carl Wilhelm Kern, Bruno Oscar Klein, Louis Koemmenich, Frank Kneisel, F. Kaltenborn. Ernest Krohn, Hans Kronold, Ralph Kinder, G. Kruger, J. P. Kürsteiner, A. P. Keith, Dr. E. Kun-

Alexander Lambert, Bernhard Listemann, C. M. Loeffler, Wassili Leps, Isidore Luckstone, Joseph W. Lerman, Maurits Leefson, Heniot Levy, C. Loveland, Louis Lombard.

James C. Marks, Wilhelm Middelschulte, Harrison Millard, S. B. Mills, Ovide Musin, Victor Maurel, N Montani, Alexander Matthews, Eduard Marzo, Tali Esen Morgan, Orlando A. Mansfield,

Emil Oberhoffer, Leo Oehmler, Arne Oldberg, Louis Oesterle.

E. di Pirani, Herman Perlet, Eugene Pappenheim. Agnes Clune Quinlan.

Agnes Cune Quiman.
Frederic L. Ritter, Cornelius Rübner, Adrienne
Frederic L. Ritter, Cornelius Rübner, Adrienne
Remenyi, Madeley Richardson, Clara Kathleen Rogers,
Erik Rath, Maurice Rosenfeld, Walter Henry Roth-

Louis Victor Saar, Constantin von Sternberg, H. J. Stewart, Sigismund Stojowski, Anton Seidl, Leopold Stokowski, Kurt Schindler, P. A. Schnecker, Frederick Stock, Fritz Scheel, Hans Schneider, Alwin Schroeder, Stock, Pritz Scheel, Dan's Schneider, Alwin Schröeder, Henry Schrädieck, Antoinette Szumowska, Herman Sandby, W. C. E. Seeboeck, Carl Stasny, Gustav Saenger, Silvia Scionti, Josef Stransky, A. Sebald. Carlos Troyer, Thomas Turvey, John Towers.

Charles Watt, Anton Witek, Alfred Wooler, G. J. Webb

Bernhard Ziehn, Max Zack, Richard Zeckwer, J. de Zielinski, Carl Zerrahm, Anna E. Ziegler.

To-Morrow in American Music

An Interview with Our Internationally Famous

JOHN PHILIP SOUSA Secured Expressly for THE ETUDE

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OUR MUSICAL ADVANCE.

THERE can be no question that the appreciation of the best in music is continually increasing; Beethoven, Bach, Palestrina and the other great innovators are more strongly intrenched as standards than ever before. We Americans are truly the most optimistic of all people. We are a nation without a defeat, and for that reason optimism is our most distinguishing trait. Certain European nations call us "dollar hunters," but we are no more "dollar hunters" than they are "mark," "shilling" or "franc hunters," or, in other words, we possess the convenient hustle that is up to every people who do things. We always hope for the best and expect the best which somehow seems to come to us. As the youngest of the great powers, we do not judge art by as severe standard as the older countries do, but, as we take on age our judgment will be just as exacting as that of the best in Europe. America, owing to its youth, has very largely given its best efforts in brain and brawn to trade industry and commerce, but now, when we are securely established in

those channels, we are seeking the flowery fields of artistic endeavor.

Composers are springing up everywhere in our country, not writing for the "dollar," but because they are impelled by their higher nature to compose for the sheer love of the art. This is one of the most conspicuous signs of our musical advancement, and we are beginning to realize a standard of appreciation. We are learning not to say that a piece of music is good because it is a symphony or sonata, or the piece is bad because it is a ballad or march. We do not say it is good because it was written by Beethoven or bad because it was written by Smith.

We are going to judge music by its own worth; we are getting the courage to say that the symphony can be most uninteresting and a march electrifying. We are beginning to understand that quality is of a greater value than quantity

We used to hear of the wonderful critical ability of continental audiences, but I can tell you that the boy who drives a reaper and a binder on a Dakota wheat farm to-day has opportunities to become acquainted with the best in musical art, which Europe of yesterday never had. Furthermore, that boy finds the whole thing new to him and he steps from the sound-reproducing machine and the musical magazine to a strong ambition to know more and more of music, and perhaps to express some of the great ideas that have come to him all day long from the infinity of the glorious blue above him. It is this which gives all serious thinkers promise of great things in the music of America

HIGH STANDARDS OF MUSICAL TASTE.

Following the deduction of my own observation I have never been impressed with the superiority of Germany or Italy as the fountainhead of musical cul-While both these countries have given to the world a wealth of musical literature, I believe that in the Italian's heart he loves music when it is combined with some great emotion aided by stage-craft, and, therefore, Verdi, Rossini, Donizetti, Bellini, Puccini, etc., hold a warmer place in the heart of Italy than Palestrina, Sgambati and others who wrote music from only the musical standpoint. In Germany, while they have a love of the opera and love of the symphony, they combine the symphony or the opera with a sort of picnic in which wine, beer and the gastronomic delights are in evidence, and thus you have their highest appreciation

I am constrained to believe that the most devout lovers of music, pure and simple, are to be found in England, and it is not difficult to discover the reason. They, the English, have been nursed and cradled with the Oratorio, Cantata and the Fugue, and have imbibed a love of music in its highest and purest form.

When we find, as we do in England, and are now finding in America, communities that endorse and encourage a Symphony Orchestra or String Quartet, a form of music absolutely devoid of spectacular effects, we may truly say that country has its great music lovers. Here in America we support with enthusiasm the Kneisel, the Flonzalay and other String Quartets, showing most encouraging signs of musical progress. To-day in America they differentiate between asking

for a symphony simply because it is a symphony, or for a march simply because it is a march; they ask for the especial symphony or march that meets their

THE AMERICAN COMPOSER TO-MORROW.

That composers of immortal significance will arise here in America seems to me very evident; we have such men as Edward MacDowell, Dudley Buck, John Knowles Paine, George Chadwick, Arthur Foote, Henry Hadley, Horatio Parker, Mrs. Beach and others. These composers are innovators and not imitators, and I would like to say to the younger composers, pick out your own path and do not copy Richard Strauss, Claude Debussy or d'Indy, but write as the above men have written-by the aid of their inspirational nature.

The young composer should observe that the high in art in no way depends on great complexity. One can take the nursery phrase, "The mouse ran up the clock," and make it read, "A small quadruped, mus musculus of the rodent family, ascended a perpendicular horological contrivance," but that surely does not make great art. Or we could take the same phrase and spell it with the letters all turned around, "Eht estom nar pu eht kcolk," but that does not make originality. Let us hope that our young composers may have the divine insight which will reveal to them the essentials in their art-not the shell.

A NATIONAL SCHOOL.

What could be more foolish than the idea that in order to be great we must have a national American school? Strictly speaking, there is no such thing as a national school in any country. There is national imitation. That is, where ninety-nine writers imitate the efforts of one original composer. Some composers have woven the imitative folk songs of a country into their music, but that does not make a national school. I know a clever English composer who wrote a plantation piece which made a great success. Its title was Down South, but I am sure that if he were asked where "Down South" was he might say, "Why, up round about Boston, isn't it?"

If you insist on having a national school, please tell me what is the national school of France? Is it Gounod or Debussy? It would be difficult to think of anything music further apart than Debussy and Gounod. What is the national school of Germany? Is it represented by Abt, or Wagner, or Bach or Schoenberg? Some of the European nations have a well-nigh limitless treasury of characteristic folk melodies. Russia, Spain, Hungary, Bohemia, Norway-all are bountifully supplied with tunes which are sung by the people. But because a composer happens to be born in Norway does not imply that he must perforce be confined to imitating Norwegian tunes.

I heard a story in Europe a few years since which may or may not be true. A certain very great German composer, while traveling in Italy, heard a popular song, and was so much impressed with it that he wrote a fine orchestral fantasy on its theme. But, "horror of horrors," after he had given a public performance of the fantasy in Germany, he was informed that the tune was of modern origin, and that the composer was alive and much in evidence in the musical world.



How to Make Piano Playing Interesting

By the Noted American Composer, Organist, Teacher

IAMES H. ROGERS

understand he tried to suppress the composition, for I suppose he lost interest in the tune when he found it was not hoary with age, and that its composer had not yet been epitaphed. Dvóřak wrote a masterpiece, New World Symphony, suggested by so-called American plantation tunes, but he was born at Nehalozeves, Bohemia, and not "in de land o' cotton," where the darkey tunes are supposed to be originated. Don't you see, it was Dvóřak's great artistry as a composer that enabled him to imitate this material and make from it one of his most loved works-it was not his Americanism. The thematic motive of the symphony is imitative pure and simple, and his suggestion of the tune of Yankee Doodle, which is not "niggery," nor even American, but very provincial English, shows that he strove to imitate what are known in this country as fireside songs. Nearly all the plantation songs so beloved in every section of our country were composed by Northern men. Glinka, the father of Russian music, wrote a splendid Spanish overture, and our own Edgar Stillman Kelley, with his Irish name, is best known by his Japanese Lady Picking Mulberries; Ernest Kroeger, for his Lalla Rookh, and Arthur Foote for his Irish Folk Song.

That country that demands the greatest variety in musical expression gets it. That's why London and New York are the Eastern and Western Meccas of all musicians who have something to say. The music with the widest appeal to the most people for the longest time is the music most representative of its country. That is the reason why the tunes of Stephen Foster rank so high. They are almost universal in their appeal and never seem to grow old.

THE MAN WITH A MESSAGE.

Stephen Foster had a message, although he may have been unconscious of it at the time; in fact, musical messengers are never cognizant of their missions. The man who would be a composer should, first of all, find out whether he has real inspiration. He must be totally convinced that he is the mouthpiece of that power beyond himself which constantly demands expression. Then he must have a technic equal to that demand. That is, if he has a few beautiful themes calling from within, he must have the ways and means to put them down in the most artistic manner. The God of Inspiration is perfect in the tongues of all. It behooves His chosen people to understand, at least, one tongue thoroughly. Again, if the composer thinks with the heroic force of a Richard Wagner he must have the technic commensurate with the power of his conceptions. These two things are inseparable.

So many misguided students imagine that they could work wonders if they had sufficient technic. Technic is not so difficult to acquire. It is merely a matter of intelligence, time, industry and perseverance-qualities which most of us have in a reasonable measure. The main thing to do is to appraise your own force of inspiration without exaggeration or belittlement and then work to secure the technic fitted to that force. I know men who can write fugues as technically correct as the Lick telescope, but no one would ever want to listen to them. Then again there are men with very meager musical educations who hear a tune in the great beyond and sing it from the bottom of their souls. If such men knew the basic laws of harmony their presence in the musical world would be valuable But without technic genius is terribly limited. Indeed, it is almost impossible for the experienced composer to think in the single threadline of melody. He hears the appropriate chords at the same time the melody comes into his mind and a knowledge of harmony leads him to catch new melodic ideas which otherwise might

A CORRECT UNDERSTANDING OF TECHNIC.

Many students plow methodically through books on various phases of musical technic without grasping the essential facts. All art, all science, and for that matter, all religion may be resolved into a very few simply facts. Knowledge is a broad understanding of these facts. The essential facts of Christianity, "Thou

shalt fore thy neighbor as thyself," or in the Saviour's voice required from the strings,—and lastly the symwords, "As ye would that men should do to you, do phony orchestra, consisting of strings, woodwind, brasye also to them likewise," are worth more to us than libraries of theological discussions. So in music, two such golden rules as, "Avoid consecutive octaves and fifths" and "Strive to have your voices move in contrary motion," are worth volumes to the student who UNDERSTANDS them. Mastering a rule does not by any means imply that the student's work is done when he has memorized the words. It is the working out of the rule that he must make a part of his own habit of thought. If Puccini chooses to write a chain of consecutive fifths in La Bohéme and succeeds in achieving an effect, the student should not "fly off the handle" and assume that consecutive fifths can be used anywhere, anyhow. Mme. Curie, working in her laboratory in France, went through innumerable experiments before she reached the triumph of radium-a new element, but evolved through long daily experiments with old elements. The more exercise paper the student uses for examples, the more music pages he explores with the view of observing acutely how other com-posers have achieved their effects, the more likely will he be to secure an original expression for his own OUR DAY OF OPPORTUNITY.

The condition of Europe at this hour is so horrible that we in America are rubbing our eyes and won-dering whether it can really be true. To those of us who have friends in all of the countries taking part it still seems unbelievable. But as good comes from all things, we must see that this cannot fail to draw our national ties in America closer together and inspire us to create new works of art. Americans should work harder at this time than at any previous hour in our history. America is just now in many ways the hope of the world and those who love their native lands must want to see it come bravely through these warring times with the Stars and Stripes still waving proudly and peacefully.

One must be away from America for a while to learn to love it best. Although I have the greatest gratitude for the receptions given to me in all parts of the world, I find a new thrill every time I am on a boat with its bow pointed for "the land of the free." ome years ago when I was returning upon the Teutonic after a long absence abroad the sense of the dearness of my native land came over me and in a week the music of The Stars and Stripes Forever was complete, with instrumentation and all in my mind. As a song and a march it was adopted immediately and I am intensely proud of the fact that I have been privileged to write a composition that is used almost daily in schools all over the country. I have been told many times that my music is full of the "fighty" spirit, and even now the contending armies are playing my music as they march to the frontiers.

The troops may march to the battlefields with the military bands but in battle the bandsmen have the choice of going on the firing line or joining the hospital corps. The drummers are detailed to special duty, but the buglers are used in the field. The German bands are double-handed,-that is, they use the usual wind and percussion instruments for the parade, they change to the strings for indoor work. The French and Belgian bands are better fitted in concert work than for the barbaric splendor of the pageant. The English bands are a sort of compromise between the Teuton and Gallic. The other nations of Europe are copies of either the German or French instrumenta-England, I believe, has the most effective arrangers of music of the better class for wind bands.

The instrumental combinations, as we know them to-day, are the string quartet, the Casino or dance orchestra, the brass band, the military band (composed of woodwind, brass and percussion), the concert band, or wind orchestra, rich in conical, cylinder, single reed, double reed, woodwind quartets, and in the brass choir, embracing a range from the lowest orchestral tone beyond the choral soprano, to which is added percussion instruments and harp,—the one stimulating

As my band is formed entirely for concert work and for the performance of the works of Wagner Weber, Meyerbeer, Richard Strauss, Berlioz, Saint-Saens and other great tone painters and orchestral instrumentators, I have made it rich in quartets, and 1 believe in many of the modern compositions, our "Palette" is the most satisfactory.

Many of the best players in my band are American Mr. Herbert L. Clarke, the solo cornetist, is probably the finest performer on this instrument of all times Mr. Arthur Pryor, for many years associated with me as a solo trombone, was a remarkably fine execu-tant. Indeed the promise of fine American band performers is very great and Americans may be proud indeed of this phase of our musical development,-2 phase which has already met with world-wide recognition, for it is a matter of history that my band has made five tours of Europe and has encircled the world, and that could only be accomplished by the warmth and cordiality of our receptions in various

HOW TO DEVELOP SIGHT-READING.

E. A. GEST.

THE following should prove helpful to those who have difficulty in reading at sight. Take a simple piece and play each hand separately. With the hand not in use hold a piece of sheet music or a folded newspaper about eight inches above the keyboard, completely concealing the playing hand and the keys, so that it becomes necessary to read by feeling the keys, instead of looking at them.

Much time in reading is saved by thus keeping the eyes constantly fixed on the printed page, instead of raising and lowering them from the music rack to the keyboard, and often losing one's place by doing so.

This method of reading develops the sense of key and finger positions, so that the hand, instead of picking out each note of a chord separately, learns to feel the chord as a unit, and instinctively forms the right position to grasp the chord. The ear also is developed, and soon becomes keen

enough to detect and correct a mistake without the aid of the eyes, and to distinguish between good and bade tone. When playing both hands together it is nearly always possible to find some one who is willing to hold the paper for a few moments; or, on a grand piano, the rack slides can be pulled forward and the paper layed

A few minutes should be given to reading in this manner every day, and the results will be found to be

MUSICAL WAR CODE PUZZLE.

THE following strange-looking names are simply the letters of the names of very famous musicians of the European countries now at war. The letters are of course mixed up. Copy them on cards and give them to club members, asking them first to make out the names of the musicians and then write after the name the country from which the musician comes. The names are all those of living musicians.

- 1. Esyay, 2. Tsarus.
- 3. Sysedub 4. Haler.
- 5. Galer
- 6. Mofcinhafnar.

The enterprising pupils will of course write the name of the best-known work of the composer after the name of the country of his birth.

A fine prize for this Puzzle Game would be framed pictures of the composers represented. Very attractive little frames may be bought for ten cents in the cheaper stores. These frames just fit the postal-size picture, the whole cost being about \$2.00.



of musical expression, in so far, at least, as I know. The earliest book was doubtless Mathis Lussy's, which appeared perhaps twenty-five years ago. Neither Ph. Em. Bach's Art of Piano Playing, written nearly two centuries ago, nor even Th. Kullak's Æsthetics of Piano Playing, covers the ground in any way likely to benefit twentieth century pianists. But Lussy (who declared in the preface to his book that nothing had been written on the subject, and who was essentially correct in his statement) has tabulated no small number of rules for expression. His book has real value, unquestionably. Better a sort of mechanical expression, based on hard and fast precepts, than no expression at all. But expression, to achieve its real purpose, must be personal. Not wholly subjective, of course, One must not forget that, after all, it is the message of the composer that one has to deliver. Most have given a metronomic indication of their wishes. certainly piano playing must not be wholly objective, either. Take de Pachmann, for example. He plays Chopin as the fancy seizes him, and always delight-It is hard to imagine that Chopin himself, could he have lived to hear de Pachmann's interpretations of his music, would have been other than delighted, even though, at times, he might have been somewhat surprised. No; definite rules have their value; but they do not get to the root of the

What, then, is the basis of expression? In a word, variety-or call it flexibility, if you choose. Flexibility of tone, flexibility of tempo. Monotony has its uses, unquestionably, in portraying certain moods, particularly those of great depression. But its use in music is rare, and need not be considered here. It is variety that is missing in expressionless playing. Just as people are prone to walk at a uniform pace, unless they chance to be in a hurry, or to speak with but slight deviation from their customary tone of voice, unless they are unusually earnest or excited, so do many piano students show he same characteristics in their playing. Every

teacher knows how hard it is to get pupils to differentiate properly between an allegro and an andante. The slow movements lack repose, the quick ones lack fluency and brilliancy. That this failing is due to faulty training rather than to a deficient sense of proportion on the part of the pupil is no doubt true. But it is a defect that must be overcome before any real progress can be made toward expressive play-Now, this matter of an appropriate tempo is not to be settled in a word, even when composers



JAMES H. ROGERS.

Universal usage has modified, in one direction or the other, more than one metronome mark of even our greatest composers. For example, who plays Schumann's Nachtstueck in F] = 96? No one, so far as I have heard, and it is a favorite piece with all pianists. About 1 = 84 is the customary tempo. Many play it still more slowly. Or take a piece that requires real velocity. Some time ago I read a reply of Josef Hofmann to a correspondent who asked him to tell her how fast Mendelssohn's Spinning Song should be played. Very sensibly Mr. Hofmann answered that it was impossible to say, definitely, how fast the piece should be played. It depended on the pianist's technique. Needless to say, that if the speed at which this piece is played by the great pianists were absolutely essential, it would very seldom be heard. The point is that speed is a relative, not a fixed, quantity. But if the character of a piece demands animation and swiftly moving passages, there must be enough velocity to give the listener the impression of speed, or the performance will be quite ineffective. Let us put down an appro-

priate tempo, then, as our first requisite toward interesting playing. This leads us very naturally to another requisite. And that is that on no account should a pianist attempt a composition that is beyond his technical powers. I think it was Mr. Finck who wrote, not long ago, that it was not surprising that so many people preferred "rag-time" to the better class of music, since the former was ordinarily so much better played. An acute observation, whether or not my memory serves me well in imputing it to Mr. Finck-than whom we have no clearer thinker and writer on musical topics. The pianist, to play interestingly, must choose pieces that he can play with ease, giving his thought to the musical content, with a mind free of worry tegarding possible technical mishaps.

One or two other points before I take up the principle which lies at the foundation of expressionless playing. The pianist must dismiss all thoughts of personal display. Nothing so defeats its own object as so-called "showing off." Play as brilliantly as your powers will permit, but do it simply, sincerely and without ostentation,

TRUE EXPRESSION.

Again: practice expression. Listen to your own playing. Everybody hears his own playing, of course. Not so many listen to it understandingly and critically. Granted that true expression is the manifestation of a musical nature, do you imagine that your musical nature is incapable of development, of enlargement, of enrichment? Do you not find your appreciation of the master-works of music growing, year by year, as you listen to the performances of fine orchestras and great solo artists? You do, of course, if you care for music at all. And you really listen when you attend a good concert. Why not listen to yourself, if you wish to acquire the qualities that hold the attention of an audience? Let me suggest that the next time you attend a piano recital you try to remember distinctly some finished bit of phrasing, some well-modulated fragment of melody, or some stirring rhythmical episode, and when you get home, "try it on your piano," as the advertisements have it. Do not fear for your "individuality." Music, whether considered from the creative or the reproductive standpoint, is an evolution. Just as the composer must study the works of the masters, so must the pianist study the interpretations of great players. Individuality, the personal note, will come in due time, unless the musical soil be barren,

And now, what is the principle to which I referred earlier, the principle upon which the whole structure of musical expression is based? In a word, it is good phrasing. Phrasing is to music what inflection is to speech. You and I can. I dare say, speak the words of Hamlet's soliloquy as clearly as, say. Mr. Sothern. Wherein lies the difference, then? Naturally, in the actor's art. By inflection, by subtle emphasis, by a true sense of values he brings the dramatist's thought convincingly to his audience. Precisely so in music. As is the relation of words to the sentence, so is the relation of measures, and parts of them, to the phrase,

(A second section of Mr. Rogers' article dealing with practical phrasing, shading accent and expression will be presented in a latter issue of TH- ETUDE.)











Foreign Musical Influence in America

By HENRY E. KREHBIEL

Musical Critic of the New York "Tribune," author of "How to Listen to Music," "Chapters of Opera," etc.

I HAVE been asked by the Editor of THE ETUDE to even Pergolesiand Paisiello. All these things, of course,

discuss in any way which I might think best the "Forin their English manifestations, for throughout the ceneign Musical Influence in America." Some twenty-five tury American culture was of the English sort. The years ago, in writing a survey of music in America I suggested that its history was wholly a foreign affair, exert an influence, unless of the restrictive kind; and that it was wholly the story of a foreign art among the French and Spanish settlements were too remote foreign peoples who had from time to time become domiciled in that part of the North American continent which we call the United States. Perhaps that is what it really is in the last instance; but I am inclined to The awful uprising of the blacks in San Domingo sent can civilization for foreign influence to work upon one hundred years ago than there is to-day, that as a people we are less amalgamated and in more of a ferment and consequently that there is less nationalism in our art now than there was during the period of stress which made and preserved us a nation

This being so it is a fair, possibly profitable and certainly inviting field which the Editor has marked out for me, though it is still a little difficult to define. In one respect there is little difference between musical culture now and 125 years ago. In some of the higher and more practical manifestations of the art we are as dependent on and under the sway of European peoples as were the colonists just before the Revolution and the citizens of the new republic just after. More so, in fact. The difference in musical culture during the last three-quarters of the eighteenth century between the people of America and those of the countries of Europe was a difference in degree rather than in kind. It is not long since we were able to recognize this fact, for until the admirable Mr. Sonneck came to enlighten us as to the real state of secular music in America in those early days the prevalent opinion was that until deep into the nineteenth century the Americans were musical barbarians, with all artistic instincts stifled by the Puritanism of the English settlers of Massachusetts or suppresed by the hardships of pioneer life. I well remember with what surprise some remarks of my own were received at a convention of music teachers (in Saratoga I think it was) in which I spoke of the liberal culture and love of beauty which some of the noted divines of New England had brought from their homes and asserted that in some forms of musical culture, notably the choral by amateur bodies and the orchestral as a democratic manifestation (the giving of symphonic concerts for the public by professional players) America was at least contemporaneous with Europe. It sounded like an impossible fairy tale; and yet when Mr. Sonneck gave us the result of his investigations of the newspaper files of New York, Philadelphia, Boston, Charleston and other cities, it was possible to see that not one of my assertions had been extravagant. Then it became possible for the simple reader to learn that subscription concerts of vocal and instrumental music were given in the principal cities of the Atlantic coast (New York, Philadelphia, Baltimore, Williamsburg, and Charleston) before the middle of the eighteenth century; that at these concerts in the later decades the symphonies, overtures and concerti grassi, of the English Bach, Haydn, Pleyel and their predecessors and contemporaries were played and that their programs were as like the programs of the English and German concerts as pods of peas are like each

THE INFLUENCE OF THE ENGLISH.

American concert-life during the period in question was only a reflex of the concert-life of London. So was its operatic life. The English companies of comedians which came to the cities which contained all that there was of leisure and the adornments of civilization in the latter half of the eighteenth century, brought with them the singers and the instrumentalists who not only produced the ballad operas of the English composers, but also adaptations of French and Italian operas, so that Americans became familiar with the names of Gretry, Monsigny, Dalayrac, Rousseau, and

Dutch and Swedish colonies were too short-lived to from the centres from which culture radiated. French activities were felt after the Revolution drove refu-



H. E. KREHBIEL.

an opera company to Charleston where its members left a few traces there as did a similar company and some ruined gentlemen in New York, Philadelphia and elsewhere; but only in New Orleans did French opera take root. There it still maintains a precarious existence, but though it has frequently gone wandering since the Louisiana purchase, it has exercised no influence upon the musical life of the country.

After a distinctively English culture had taken possession of the American people it was promoted by migrant European musicians, the majority of whom came hither from London. The names of nearly all of these crop up in the records of the seaboard cities which have been mentioned. Some began their American careers in Charleston and ended them in the northern cities. Notable among them are the Englishmen, John Salter (in Charleston in 1732), Benjamin Yarnold (1753). Thomas Pike, Alexander Reinagle, Raynor Faylor, John Rice and William Tuckey (brought over Trinity Church, N. Y.), William Brown (flautist), S. Morgan, William Turner, David Propert and William Selby (these four organists in Boston), the Frenchmen Petit, Le Roy, Foucard, Villars, Dubois, Cornet, Deviliers, Boullay, Capron, Mallet, and Victor Pelissier; the Germans, Charles Theodore Paschelbel (1733 and afterward, all along the coast), Frederick Grundzweig (1755), Hans Gram (organist in Boston) and Gottlieb Graupner (first in Charleston and last in Boston); the Italians, Franceschini, Trisobio, Filippo and Geraldo; the Dutch family van Hagen, and the Belgian Jean Gehot. Only a few of these

and Graupner might occupy our attention for a space if circumstances allowed, for to the first and last Boston owes the pre-eminence which it enjoyed for so long in choral music while Tuckey laid the foundation of artistic church music in New York and made it possible for Americans to hear Handel's Messiah while it was still a sealed book in Germany. I have chosen the names at random simply to show that America was attractive to the itinerant musician 150 years ago, and to make the contention that it was thus attractive because of its English culture.

Practically all of them came from their native lands by way of London-like Graupner, a Hanoverian oboist who had played under Haydn in the Salomon concerts. Others were members of theatrical bands who sought livelihood by teaching the instruments affected by amateurs (harpsichord, violin, German flute, guitar) and, not a few of them, dancing. The dignified character of the concerts which they gave has been indicated; in these concerts they were assisted by amateurs, just as the professional musicians were in Vienna down to the time of Beethoven's death,

AMERICAN AMATEURS.

I wish it were in my province here to enlarge upon the significance of the facts that an American amateurs' choir of 230 voices and an orchestra of 50 instrumentalists (among them seven who had sat in the band at the Handel Commemorations in London two years at the ranger Commemorations in London two years before) gave a concert of oratorio music in Philadelphia, in May, 1786, that a musical society (the St. Cecilia) founded-1762, is still in existence in Charleston, S. C., that Glee Clubs gave zest to college life in Cambridge and New Haven-1789 and 1786, and that New York had its Anacreontic Club and its Ranelagh Gardens as well as London, long before the nineteenth century began. Such was the ground which had been developed by English influences up to the time when the great immigration movements began which have stamped a German character upon the musical activities of some of the largest communities in the country,

Up to 1820 the influx of foreigners in the United Up to IMM the influx of foreigners in the United States was comparatively negligible; at any rate I can not trace any appreciable effect of it upon American musical life. It aggregated 250,000, a large proportion due to the Irish and German invasion of 1800. From 1820 to 1830 the immigrants numbered 143,000; from 1830 to 1840, 599,000; from 1840 to 1850, 1,700,000, and from 1850 to 1860, 2,600,000. The German revolution of 1848 sent many besides peasants and day laborers to our shores, but even these had an influence upon social life and art. I have not been able to convince myself that the German singing societies which grew up because of German immigration, have had a large and because or German immigration, have non a large and enduring share in the development of choral music.

The festivals in the Middle West which, with the exception of the Cincinnati affairs, did not long endure were the fruit, in a way, of the meetings of the North American Sängerbund, which had their origin in a meeting of German singers in Cincinnati in 1849, but the Eastern Festivals are an evolution of the old New England Conventions. The Cincinnati festival was suggested to Theodore Thomas by the presence of a mammoth hall which had been built for the Sängerfest of 1868, and preserved by the citizens of the city for exposition purposes. Mr. Thomas's original idea was an organization like that of the German Sangerbund, an organization the that of the German Jungeround, but with better music, the English language, a choir mixed voices instead of a Mannerchor, and no or mixed voices misteau of a adameteror, and no worship of Gambrinus. For a space the Cincinnati festivals exerted a corrective and reformative influence on the German Sängerfesten, but of later years they have dropped back into the old rut.

[In the conclusion of this article, to be published in a later issue, Mr. Krehbiel discusses the influence of and the Belgian Jean Genot. Omy a tow of success names have large historical significance; Selby, Tuckey tras and the opera in America.—EDITOR OF THE ETUDE.

THE readers of THE ETUDE are entitled to an account of the very impressive inaugural ceremonies of the Home for Retired Music Teachers in Germantown if for no other reason than that of their long and valued oyalty to this journal and its founder, Theodore Presser, who thereby has been enabled to make this gift to the profession. Accordingly we are drawing the veil of false modesty and in this intimate report attoning in a measure for the fact that distance and space made it impossible to have all of THE ETUDE family present upon an occasion that will long be remembered by those present as one of the most inspiring and imposing they had ever experienced.

A story of the Home and its organization las been given in previous issues of THE ETUDE (January, 1913, page 18, and December, 1913. page 862). The biography of Mr. Presser has also appeared (January, 1908, page 62) and it is only necessary here to recount a few details. Thirty-three years ago, after an extensive experience in musical educational work here and abroad, the founder of THE ETUDE started in business with a borrowed capital of \$250.00, a well defined plan for his future, and a desire to do everything in his power to help his confrères in the profession of music teaching. In 1893 he appeared before the convention of the Music Teachers' National Association, of which he was also the founder, and suggested the need for a home for music teachers who found themselves traveling a very rough road as they approached the journey's end. The Verdi home in Milan (La

Casa di Riposa per Musicisti) was opened in 1899. Mr. Presser visited the Verdi home and the conviction of the need to establish such a home in America was strengthened. Accordingly, as fortune favored him, he made plans to open a temporary home. This was done in 1907. The success of the first steps pointed the need for a larger building and the home was moved to a residence in Germantown which stood on the site of the present new building.

The new building was completed this autumn. On September 25th a small party of ladies and gentlemen, including Mr. and Mrs. Theodore

Presser, the directors of the Home, the present residents of the Home, Mr. Paul A. Davis, 3rd, architect of the Home, and Mr. Henry E. Baton, builder of the Home, and the Superintendent of the Home, Mrs. L. B. Pierce, four clergymen and Mr. John C. Freund, editor of Musical America and Music Trades who had come from New York one day in advance especially for the occasion, met at the Home and the simple but moving exercises of laying the cornerstone were conducted by Dr. Herman L. Duhring and Mr. Theodore Presser, after which addresses were made by Dr. Lee, Dr. Arndt and Dr. Jenkins. In laying the stone Dr. Duhring repeated

In the Name of the Father and of the Son and of the Holy Ghost. Amen.

We dedicate this building to the Presser Home for Retired Musicians, and we thank Thee, Almighty God, that Thow hast put it into the hearts of Thy servants to build and support this institution for Thy glory and for the healing of those who are sick and for the comfort of the aged, and may all who labor with us have skill, tenderness and patience in their every work. May Thy Heavenly protection be over all kindred institutions, whether hospitals, infirmaries or homes Blees all those who by their charities, labors and gifts help forward this Christ-like work, and grant that all who labor faithfully therein may at length receive the reward of faithful service, through Jesus Christ our Lord. Amen. After which the Lord's prayer was said, the Benedic-

tion was pronounced and "America" was sung.

In the stone were deposited the following articles:
The first issue of The Evuns (1883).
Copy of the present issue.
Copy of Juhilee issue (Jan., 1913), giving a history of fine Evuns and the Theo. Presser Co., including a blography

Report of the Home.

ter and tears marked the progress of the program from

After the opening prayer by Dr. Herman L. Duhring, Mr. Theodore Presser read the Inaugural

beginning to end.

Address, which follows:

exp.000,000.

"Corporations and firms are alive to the welfare of their workers. The the welfare of their workers are the tothe welfare of their workers. They are adopting all kinds of beneficial thousable between employer and so Francisco and the secondary of the secondary of

"It must appear evident to us all the Hones we open today is not date behilpy of an individual, but the product of the appear of the appear of the time.

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equality in these halls.

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The Hone has been ceitablished some eight years. These
and the hard properties are the properties of the hard of whether there were present out you have been a second out whether there were present out you have been and the hard of the properties of the p

Inaugural Ceremonies of the Home for Retired Music Teachers



A GROUP OF SPEAKERS AND GUESTS AT THE INAUGURAL.

Left to right, top row—John Braun, Richmond P. Holson, John C. Preund, Ralph Edmund, Mme. Alma Zinder, Servender Ground Mrs. Ralph Kinder,
Saccond row—John Gard Code, Mrs. Cooke, W. E. Hetzell, Mand Powell, Wassill Leps,
Rottom row—Peter Dum Aldich, Theodore Presser, Mrs. Presser, Mrs. R. P. Holson, Ralph
Kinder, Talb photograph, was taken for Musciel America. Copy of the magural Program, Signature, a participating in the Inaugural. Dully papers and a participating in the Inaugural. Dully papers and a complete opener of issue of Mulicola America, giving a complete report of Signature of Signatur

Record of Der Wanderer, by Schubert, sung by Mr. David

Isobara (Columba aneerer, by Schubert, sung by Mr. David Isobara (Columba aneerer, by Schubert, sung by Mr. David Record of Contrater Jacobictus, by Verdi, sung by Henri ott (Columbia Record) Wette-Mignor records of Mrs. Fannie Ricomfield Zeisler, Gitted playing of the Schubert Military March, and deterwarks playing of his own Minuet.

AN AUSPICIOUS OPENING.

in the afternoon, the opening ceremonies were held in

the Home, the spacious dining-room being used as the

assembly hall for this purpose. At least three hun-

dred guests were present, many coming hundreds of

miles for the opportunity of attending. The assembly

included large numbers of the most distinguished resi-

dents of Philadelphia. The weather was magnificent

and the whole occasion was altogether exceptional in

that a wonderful spirit of brotherly unity seemed fairly

to electrify the audience from the start. This was so

noticeable that most everyone was conscious of it and

mentioned the somewhat unusual phenomenon. Laugh-

On the following day, September 26th, at two-thirty

THE MAYOR'S GREETING.

At the conclusion of his address, Mr. Presser introduced Mr. James Francis Cooke, editor of THE ETUDE, and Chairman of the Inaugural Committee as the Master of Ceremonies for the day. The next speaker was Hon. Rudolph Blankenburg, Mayor of Philadelphia, who has spent a lifetime, fighting fearlessly, ceaselessly and unselfishly for the civic righteousness of his home city. Mayor Blankenburg welcomed the gift to the city and commented touchingly upon the fact that when he first came to America from Germany he had found at the same spot where the building now stood, friends who gave him that welcome which the stranger in a strange land never forgets

MR. DAVID BISPHAM SINGS.

The next number was "Music, by Mr. David Bispham." The fact that our great American baritone. probably the most renowned of American singers, had spent a large part of his boyhood in the district where the home now stands may in a measure have accounted for the fact that many who had heard him reneatedly declared that never before in his career had his impress upon an audience been as great. Mr. Bispham's voice was never richer or fresher and his art never more After singing Where'er He Walks, by Handel, and the Prologue from Pagliacci (Leoncavallo), a tumultuous demand for an encore induced him to sing Danny Deever, by Damrosch.

ADDRESS BY DR. HIIGH A CLAPKE

No one has brought greater dignity to music in Philadelphia than Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania since 1875. His excellent address follows:

Which to say a few words on behalf of the great army of much about the words on behalf of the great army of much about the words of the great army of much about the words of a few whom exceptional ability and opportunity have raised to the highest rank, the rewards, especially he pecualary way, are never very

the rewards, especially in a peculiary way, are new very "bree is unfortunately, a large element of uncertainty in this branch of teaching. It is one of the first to suffer the suffer of the suffer

the weather, to reach be pupils, and got lift exists on the control of the contro

MR. JOHN C. FREUND'S ADDRESS.

Following Dr. Clarke, Mr. John C. Freund made an address which was continually interrupted with laughter and applause. His splendid delivery and impressive appearance, backed by his long service in musical journalism made his presence upon this occasion more than welcome, Mr. Freund said:

than weacome. St. Fermion San.
"It was a hot afternoon, hast June, if I remember, that I found myself in a Pullman, going from New York to Palladephia, with Henry T. Hinck, the distinguished mussle editor, which was been supported by the strain of the Palladephia Music Room the same errord, as goest of the Philadephia Music Room to the Palladephia Music Room to give a dinner that evening, and at which we were to be accessed.

to give a dimer that evening, and at which we were to be a significant of the significant

"As we wished across the grounds, afterwards, Mr. Presser and."
"Now, thought I was known. Mr. Presser by population many years I and not had the pleasure of meeting him but once hefore, about a year aso, when I gave out, at the more for must be them, the fact that this country spends once from the contract of the world top-the-more formulations and the past of the world top-the-more formulations."

"As we whiled steng, I kept wendering what kind of a collection Mr. Presser had attarted. You know, there are needed who collection Mr. Presser had attarted. You know, there are needed who collect postage startes, pice-braze, oil chains, and the startes of the

"Years ago I happened to he with one of the judges of the United States Supreme Court, in Washington. We were scussing world politics, when suddenly he asked me what considered were the crucial tests of the civilization of a

The specific solution of the control of the control

"Notice, by friends, that this man didn't save a fund for charity in his will, nor did he build an editice apart. The control of the control

CHARLES HEBER CLARK'S ADDRESS.

Mr. Charles Heber Clark, a memoer of the Board of Directors of the home, is none other than the well known American humorist, "Max Adeler." His address commenced with a hysterically funny account of the first music lesson Mr. Clark ever gave (after which he retired forever from the profession) and concluded with a sympathetic appreciation of the purpose of Mr. Presser in founding the Home for Retired Music Teachers

G. Charles Heer Clark dwelt upon the fact that men of with the control of the con

MR HENRI SCOTT SINGS

Mr. Henri Scott, the well known American basso, whose training has been entirely American, was the second singer on the program. Mr. Scott, as the leading basso of the Philadelphia-Chicago Opera Company, was forced into rivalry with foremost singers from all of the great European art centres, only to reach even greater recognition with each performance. Mr. Scott's beautiful round basso tones were especially enjoyed in Il lacerato spirito from Verdi's Simon Bocanegra and in the Tambour Majeur's Song by Massenet. The audience responded with magnificent applause. Mr. Bispham and Mr. Scott were accompanied by Mrs. Edith Mahon.

ADDRESS BY HON. RICHMOND PEARSON HOBSON.

The Hon. Richmond Pierson Hobson, hero of the Merrimac and more recently the most prominent of our statesmen who have been battling against the alcohol and drug evil, made a most appropriate address claiming that every child in the country should have the advantage of some kind of a musical training.

Captain Hobson's sincere and earnest personauty impressed all his hearers immensely. In closing he paid a personal tribute to Mr. Presser and to the work accomplished. He deplored the fact that he had been denied a musical education, and stated that music to him seemed one of the elemental wants of life. His conviction was that the Home marked a new epoch in American musical life, serving to place the profession of music teaching upon a vastly more secure foun-MAUD POWELL'S DEDICATION.

Maud Powell, most eminent of American violinists, lelivered the dedication to the profession. Miss Powell

had only recently recovered from a trying illness and her trip from New York to the home was made at much sacrifice of her personal comfort, but she surely felt repaid when she felt the response which came to her short but sympathetic remarks. She said:

"The influence of the faithful army of music teachers, spreading like a great vital network of arteries over the length and breadth of these United States, gives pulse and impulse to culture in one of its most beautiful phases, the art of music. The world seldom stops to think that a teacher gives of his brain, of nervous energy, time, patience, of his very life and soul, his all-for the sake of an ideal. The rewards are not many nor imposing. But the ccaseless effort. the brave plodding, the altruism of it all, are imposing and beautiful. A man of broad and philanthropic mind and generous heart has recognized this. and has given practical and lasting expression to his gratitude. He has created, and will cause to be preserved through his bounty, a home that will breathe peace and contentment, and bring to the retired music teacher cheeriness, comfort, hospitality and the restfulness of artistic environment, this in recognition of faithful work in the interest of musical art. It is with a deep sense of pleasure and gratification that I am privileged to dedicate this munificent gift of Mr. Theodore Presser, this home, to our brothers and sisters of the musical profession. God bless its hospitable roof-its beneficent purpose, and, above all, bless all those who shall dwell within its doors, now and

The ceremonies concluded with the singing of America, with Dr. Clarke accompanying at the piano, after which Dr. Herman L. Duhring, long identified with charitable work in Philadelphia and a leading member of the board, pronounced the benediction.

A collation was served on the grounds of the home and the guests inspected the buildings.

The buildings and grounds, exclusive of the endowment in perpetuity, cost \$200,000.00. Every modern comfort is provided. One hundred residents can be

The Home is located at the corner of Johnson and Jefferson streets in Germantown, and is surrounded by wooded lawns partly on the property of the Home itself and partly those of the residences in that beautiful section of suburban Philadelphia.

Among the guests present veer.

Mr. and Mr. Perley Dum Addrich, Miss Edith B. Alex. ander, Dr. and Mrs. George Conquest Anthony, Mr. Leonard Mrs. 2, E. and Miss Cell Ayren, Leonard Mrs. 2, E. and Miss Cell Ayren, Dr. Congress of Mrs. 2, E. and Miss Cell Ayren, Developing the Mrs. 2, Mrs. 1997, Mrs. 2, Mrs. 2 Among the guests present were:

Longes, 201; Louis Lombard, Mr. S. L. Levier, Mr. L. Lombard, and C. L. Levier, Mr. L. Louis Mr. and Mr. and Mr. and Mr. M. Mills Magnudor, Mr. M. Marshe, Mr. Alexander, Marshe, Mr. Alexander, Marshe, Mr. and Mrs. Standard, Mr. Bernard, Mr. William L. Levier, Mr. M. L. Levier, Mr. M. L. Levier, Mr. Sammel J. Reegel,

'eged, Miss F. L. T. Seabury, Mr. George Chadwick Stock, Mr. lobert Patterson Strine, Miss Adde Sutor, Mr. and Mrs. denri Scott, Mr. Uselma Clarke Smith, Miss Natina des

Santos,
Miss M. B. Twelves, Mr. Arthur I. Tubbs, Mr. and Mrs.
Mr. and Mrs. Edward E. Mand Powell).
Mr. and Mrs. Edward E. Mand Powell).
Mr. Mr. Adwisser, Mr. arthur I. Tubbs, Mr. and Mrs.
Mr. and Mrs. Edward E. Mand Powell).
Mr. Mrs. E. Elegier,
Mrs. A. E. Ziegier,
Mrs. A. E. Ziegier,

Musical Progress of America During the Last Decade

By GUSTAV L. BECKER

(Embodying a letter from Dr. William Mason)

A LETTER FROM DR. WILLIAM MASON.

SURFICE OF THE PROPERTY OF THE

Seventeen years ago the writer gave an illustrated lecture on the subject "Musical Progress in America." (We did not stand still in those days either!) For that occasion several of our prominent musicians were asked to give their point of view. Among the letters received was one, here to follow, from Dr. Wm, Mason, which will be of interest, as it may help to show how much room there was for progress in musical appreciation several decades before this last one. As to Dr. Mason's part in such progress, all those who have known this noble musician and teacher, and have felt his influence, will in memory always revere him. WILLIAM MASON. 14 W. 16th Street.

New York.

February 7th, 1897. Mr. GUSTAV L. BECKER. You request me to write a few lines on the subject

DEAR MR. BECKER:

of musical progress in the United States. A great deal could be said on this subject, but to give it the full attention it deserves would require much more time than is now at my disposal. One incident occurs to me, however, which is significant and which affords a good illustration of the musical progress which has been made in our country during the last generation or two. My story begins at the time I first went to Leipzig to study music, This was early in the Autumn of 1849. Within a few weeks of my arrival there I attended one of the famous "Gewandhaus" concerts. This must have been in September or October 1849. For the first time in my life I heard a Symphony for full orchestra by Robert Schumann, viz: No. 1 in B flat major. Robert Schumann at that time was comparatively little known even in Germany and Mendelssohn's fame completely over-shadowed that of all other living composers and especially was he the idol of the Leipzig public where he lived,-or rather had lived,-for he died a little less than a year before I arrived at Leipzig. I had heard Schumann highly spoken of by some of the advanced and appreciative musicians, but the surprise and delight I experienced upon this first hearing of his Symphony was unbounded and entirely beyond anticipation. The result was one of those impressions which make almost an epoch in one's life and which remain ever afterward distinct in memory. The morning after the concert I went promptly to Breitkopf & Haertel's Music Store and bought the Symphony; 1st, the Score. 2nd, orchestral parts with duplicates. These I had packed and sent with my compliments to Boston to the Musical Fund Society, then the principal orchestra in that city. I also bought a pianoforte arrangement for two hands and one for four hands and with these I hurried home to my room where I spent the better part of the forenoon playing the two-hand arrangement. Later on whenever I chanced upon a pianist or Conservatory pupil I immediately pressed him into service and made him play the four-hand arrangement with me over and over again. This gives some idea of my enthusiasm for Schumann which, although not entirely devoid of fluctuation, has held out almost steadily ever since. So when I returned to America in the month of July, 1854, and began my concert playing, Schumann occupied a prominent place in my programmes. Many of the musicians, however, and especially the newspapers, criticized these compositions severely and were disposed to regard them as crazy and far-fetched. However, in the Mason-Thomas Matinées and Soirées we persistently continued to give Schumann's music and played among other compositions the Piano Quintet, -Piano Trios,-Piano and Violin Sonates, as well as Piano Solo Sonates, and the smaller Piano Works and public appreciation grew slowly but surely. About the year 1855-56 when I began to give pianoforte lessons I naturally wished my pupils to study Schumann's music and so one day I went to Breusing's Music

Store, 701 Broadway, to make selections. Breusing, it

will be remembered, was the predecessor of Schirmer and was the proprietor of one of the principal music stores in New York. When I asked for Schumann's pianoforte compositions I was told that there was absolutely no sale for them and therefore they were not kept ready to hand on the music shelves. However, there was down in the basement of the store a large package of Schumann's compositions done up in a stout brown paper. At my request this was brought

GUSTAV L. BECKER.

up to light and undone, and, according to my present recollection, the edges of the leaves were yellow with age, a tolerably sure indication that in those days there was no appreciation of, or demand for, Schumann's music. When this fact is considered in connection with the present state of things it will be admitted that a very remarkable progress in music has been made during the past thirty or forty years.

Hoping that this little bit of history may be of interest to those for whom your lectures are intended, I am, Yours sincerely,

WILLIAM MASON.

OUR ART ADVANCE.

As art inclines rather to curves (except with the cubists), it also advances by waves rather than in a steady current. Music in this country has indeed had its "crests and troughs," while the tide of progress has been gradually rising.

It is not easy to form an impartial opinion regarding a state of progress, when one is, as it were, himself immersed in the very element to be judged of. One should, then, "go ashore" and try to get the viewpoint as well of the unprejudiced non-professional. Better to interpret the various possible signs of such musical development one might ask and answer the following questions:

1. Are we spending more money for musical education, for musical instruments and other supplies, for musical magazines, for operas, concerts and recitals?

2. Is progress evident in the higher ideals held by the people as a whole, together with their exercise of a greater and more discriminating power of apprecia-

3. Is the number of those considerably increased who can not merely appreciate good music, but, without attempting to appear in public, are themselves able to sing or perform the better class of music in a creditable manner?

4. Is there a higher manifestation of talent upon the part of the native composers and public interpreters of music?

As to the greater amount of money spent for music, it might prove entirely misleading to take the "statistics" given out in this regard recently, as an indication of the extent of our progress; for we should take into account that we are now a wealthier nation, that our business methods are more successful, that the cost of everything has risen, including even the price of musical instruction, and, last but not least, that possibly quantity and quality may neutralize one another! How much then we have spent towards the most desirable purpose may appear from what follows:

The existence of higher ideals, and of a more discriminating appreciation in matters musical is confirmed from the writer's extensive inquiries and observations, first as to the largely increased demand for the better style of compositions-whether represented in sheet music, player-piano rolls or tone-producing machine disks or cylinders-and in the more extensive patronizing of high-class operas, concerts, recitals and instructive, illustrated lectures, many of the latter being offered to the public free or at very moderate admission-a sort of missionary work which, as a cultural influence, has had its unmistakably salutary effect

Seemingly contradicting this statement is the fact that now a much larger number, but not proportion, of people than ever before indulge in or eagerly listen of people than ever before induste in or eagerly usen to the style of musical composition designated as "Ragtime," "Coon-songs," "Comic-song," "Farce-Comedy Hit," "Vaudeville Interpolation," "Tango," "Hesitation," etc., most of these (with some notable exceptions), expressing, if anything human, more the primitive savage instincts and impulses, or the shallow and flippant phases of daily life, rather than the nobler, refined sentiments, moods or emotions, for which advanced civilization finds musical art the ideal medium of expression.

But to explain this apparent discrepancy, we must consider that whereas in years gone by only about one out of every hundred persons was at all interested in music, beyond his few favorite, simple home melodies, school songs, or church hymns, occasionally sung or listened to, now a large percentage of the people either sing most of the new "popular" songs, that appear in rapid succession-in some cases selling by the half million or more-or they play the new tunes and dances at the piano, or have them played, with slight effort, by a player-piano or a "talking-machine." Certainly the people at large take a more active part in music, by far, than they did ten years ago, and for one thing it is made so much easier for them!

MUSIC UBIQUITOUS.

Music just fills the air! If the quality of most of it is not up to high-standard it is because most of those people have not yet had sufficient opportunity for higher musical culture. They naturally will play and sing, and prefer to listen to that which appeals to them, also that which is most abundantly presented to them, If those that have grown up lacking all musical culture, once catch the music fever they must necessarily start at some point within their reach, not only in regard to the complexity or refinement of that which is expressed, but also, considering music equally as a language, an art and a science, they need to begin

Musical Criticism in America By FRANCIS LINCOLN IMPOSSIBLE as it would be to do justice in a short and then (since 1907) editor of The Musician, has pro-

with something that can readily be understood and anpreciated. But once the musical sense has been awakened in those whose nature is otherwise already more refined, they will of their own inclination discriminate more and more in favor of the music expressing the best and most noble that is in their souls. Those of course, whose nature is crude and vulgar will still prefer music of their own kind, unless through a longer and serious study of the best in music they become more refined. It takes long indeed with continuous impression of artistic influences, before the public taste at large can be cultivated to a considerably higher level! Merely hearing good music, except in the case of young, growing minds, exerts only a small permanent effect; therefore much of the supposedly cultivating influences are wasted. Would-be public "musical benefactors," instead of giving so many free concerts of complicated classical or "high-brow" modern music, should make at least half of the programs consist of well written compositions of simple form and texture, yet beautiful and noble in content; and with these performances, have some capable, musically enthusiastic lecturer give an illuminative analysis of at least one of the compositions, so that the audiences may in time desire to attend concerts, not merely to be amused or to relax their nerves, or because they are expected to attend, but in order to learn something, to enrich both mind and soul with new and inspiring

Important services have been done in this direction in New York by Dr. Damrosch with his Symphony Concerts for Young People; also by Mr. F. X. Arens with his People's Concerts; and all over this country, by David Bispham, with a record of over a thousand lecture-recitals.

We are making some progress then, when we realize that the influence of music depends not so much upon the quantity bestowed upon the listener, as upon how much of it can be assimilated!

Though admitting that we have misdirected much effort, and have too lavishly spent our money on highly expensive orchestral concerts of the exalted symphonic character, on grand opera stars at several thousand dollars a performance each, and in other directions. we yet, through force of ather influences, that do not as a rule receive the credit due them, may account for the evident advancement.

(The second section of Mr. Becker's article will appear in a later issue-)

RICHARD STRAUSS AND HIS NOTE-BOOK.

STRAUSS can himself play nearly every one of the orchestral instruments. The complexity of his works leaves even Wagner behind. He has conducted them in all the capitals of Europe, and has often quite exhausted his players in his powerful upbuilding of climaxes. Some interesting things have been recorded about his methods of composing. He is very fond of playing ball at his Bavarian home, and a friend who has often enjoyed that pastime with him reveals the fact that themes for his Rosenkavalier frequently occurred to him during the game. Every now and then he would stop suddenly, let the ball fall to the ground, take out his note-book and jot down an idea. Several of the prettiest melodies of the opera came to him in this way. This authority added that in working out his ideas later at the piano the composer is very thorough, often copying or correcting a part half a dozen times; occasionally, indeed, remodelling practically the entire composition four or five times.

He himself says: "Wherever I am I compose Whether in my quiet country home or in the noisiest international hotel, in the solitude of my own garden or in a railway train, my note-book is always at hand. As soon as a suitable motive for the theme which is occupying my mind occurs to me it is at once entrusted to my faithful companion, my musical note-book." This reminds one of Beethoven and his sketch-books, which he always carried about with him .- CUTHBERT HADDEN, in Modern Musicians

article to all of the many excellent critics in musical work in our country, it is interesting to note something of this wonderful phase of our culture. Starting with John Sullivan Dwight, we find a neculiar type of American writer, who brought both the dignity of the antiquarian and the substance of the philosopher into musical criticism. Dwight had his predecessors in our national school of writers upon music, but none came up to the standard he set. Dwight was born in 1813, and graduated from Harvard in 1832, becoming a minister in 1836. His interest in music drew him away from the pulpit, and in 1852 he founded the Journal of Music, which continued until 1881, doing an enormous missionary work for music in America

Among the contributors to Dwight's Journal was Alexander Wheelock Thayer, who was born four years after Dwight and was also a Harvard graduate. Thayer spent forty years in Austria in the diplomatic service of the United States, and during this time he was enabled to gather facts regarding the life of Beethoven. These formed the basis of a four-volume work, three of the volumes only being printed. This was written in English and then published in German, work comparable with it upon the same subject has yet appeared. The foremost biographer of the greatest of German tone-poets was, first and foremost, an American.

Among the regular contributors to THE ETUDE in the past and the present have been American critical writers, whose works have had a great formative effect upon the advance of music. Mr. George Putnam Upton, who this month celebrates his eightieth birthday, is still in the front tank of American musical writers. His Standard Operas, Standard Symphonies Standard Cantotas, Standard Concert Guides, etc., are all of them extremely useful works and have had sales reaching far up in the thousands. Mr. Henry T. Finck has a long series of valuable musical books to his credit, to say nothing of his books on non-musical subjects. His Life of Wagner, in two volumes, is one of the best biographies of that composer. Mr. H. E. Krehbiel, long the music critic of the New York Tribune, has written a large number of interesting musical works, the best known of which is unquestionably How Understand Music, which has gone through many editions. Mr. W. J. Henderson, although self-taught in music, has written successful operettas and is the author of numerous books which have met with wide appreciation. His How Music Developed, The Orchestra and Orchestral Music, as well as a treatise upon

e study, have been widely read. William Foster Apthorp for many years rendered splendid service for the cause of American music by writing descriptive notes for the Boston Symphony programs. Part of these were published in book form later, and remain as a permanent record of this able writer's genius. Apthorp, like Finck and other fine American musical critics, was a pupil of J. K. Paine at

At least two of our musical writers have also been lawyers. Philip Hale, of Boston, after leaving Yale, practiced law for a time and then took up music as his life work, studying with Buck, Haupt, Faisst, Rheinberger and Guilmant. Since 1902 he has written the notes of the Boston Symphony Orchestra programs. Philip H. Goepp, after studying in Germany and graduating from Harvard, became a member of the Pennsylvania bar. His program notes for the Philadelphia Symphony Concerts have been widely read, and his three volumes upon the Symphonies and Their

Meaning are the most important works of their kind. Dr. Theodore Baker won a significant place among American writers on music through his excellent Biographical Dictionary of Musicians, in which his judgment of the relative importance of those about whom he has written is most excellent. W. J. Baltzell, for many years managing editor of THE ETUDE, duced historical and biographical works which have been given a high estimate in the educational world. His best known book is his History of Music. E. M. Bowman did much in the way of writing that was very helpful, and his Master Lessons in Piano Playing is an exceedingly practical work. Anna Alice Chapin has produced useful books for children, some of which like Letters from Great Masters, were written with

Among the widest read writers upon music at the present time must be reckoned Mr. Louis C. Elson and his son, Arthur Elson. It is difficult to say just which one of the score of necessary books by these writers has been the most useful. The name of Elson upon a work insures both interest and inspiration. Mr. Louis C. Elson's History of American Music is the most comprehensive work upon our national progress in the tonal art. Mr. Arthur Elson's Critical History of Opera, Woman's Work in Music and Music Club Pragrams have been widely admired.

No American book has been more widely read in the musical field than Amy Fay's Music Study in Germany. Her interesting lessons with Tausig, Liszt, Deppe and others make splendid reading, even though written many years ago. Alice C. Fletcher is another American woman who has added to our national reputation for esearch by doing much to preserve the music of the Indian tribes of our great west. A similar service, no less important, has been performed by another American woman. Frances Densmore, whose works have been published by the Government.

In the theoretical field we have had many worthy men who have given invaluable assistance to students of harmony, interpretation, etc., among them Stephen Emery, Arthur Foote, Percy Goetschius, A. J. Good-rich, Dr. Hugh A. Clarke, W. R. Spaulding, Thomas Tapper, Hollis F. Dann, Charles F. Farnsworth, Dr. Tapper, Hollis F. Dann, Charles F. Farnsworth, Dr. Henry K. Hanchett, N. J. Corey, Clarence Hamiltoa, Hamilton MacDougall, G. W. Chadwick, E. E. Ayres, Letoy B. Campbell, W. S. B. Mathews, Louis Coerne, L. A. Russell, Geo. Coleman Gow, A. E. Heacox, Carl Merz, E. Dickinson, W. S. Pratt, Dr. William Mason, William Horatio Clarke, and many others.

One of our unique American writers upon music is Rupert Hughes, whose Contemporary American Composers and Musical Encyclopedia have been very successful. At the same time the large fortune which Mr Hughes is said to have earned is not due to his musical works but rather to the royalties upon his exceptionally successful plays and novels.

Of all American critics probably only one has attained a reputation as a critic of drama and art as well. That one is James Huncker, whose books have large sale in Europe as well as in America. Mr. Huneker has a literary style all of his own. He is cosmopolitan in his views and his name has won a place among the foremost critical writers of all times. James Gibbons Huneker was born in Philadelphia, January 31, 1860. In his native city he studied with Michael Cross, and in Paris with Theodore Ritter and Doutreleau. For a long time he was associated with Joseffy as an assistant in New York, thereafter becoming dramatic critic of the New York Sun. His Life of Chopin is one of the most penetrative and sympathetic of all biographies.

Gustav Kohbé has made a unique position for himself through his special attention given to books on the opera. Henry C. Lahee, of Boston, is the author of an interesting series of works, the best known of which is Famous Pianists.

books to his credit in many different lines of musical endeavor. Probably he has been the most productive

we realize the necessity for its continued discussion in a

Thomas Tapper has a large number of excellent of all American writers of musical literature. Indeed, the more we consider this subject the more



DOUBLE FLATS AND SHARPS.



"Why are double flats and sharps used? Why not write the note C, instead of D double flat? Is it merely a matter of choice, or just to ohey the rules?"

—M. E.

Your remark about the rules sounds as if you might be a socialist or tary conception of rule or law is,-something that is a menace to personal liberty. A more

advanced understanding learns that law is a fair adjustment of the relations of man with man. With advancing civilization these relations change and broaden requiring a corresponding re-adjustruent of laws. Similar conditions prevail in art. Rules are not made just o confuse the understanding of musicians, if music be the subject in question. They make for a simpler adjustment of the relations between the various elements that go to make up the art. Without rules or principles, only chaotic conditions could result, and there would be no systematized art that anyone could comprehend or write

Apply this to your question. The degrees of the staff are used to represent musical sounds, and to make them intelligible to the understanding notes are used, the letters of the alphabet being employed to individualize them. The musical alphabet consists of seven letters, which are duplicated for each octave, The diatonic scale is a family of tones whose relations are fixed by rules or principles, representing a key, or tonality. The eight tones of the scale are each represented by a single letter, the eighth being a duplication of the first. The tonal system is divided into twelve sounds to the octave, known as half-steps, or, if you wish to go still deeper into theory, seventeen sounds, as theoretically there is a difference between sharp and D flat, and so on. A staff of twelve lines and twelve corresponding letters would result in inextricable confusion to the eye and understanding; hence the seven letters, and the alteration signs, such as sharps, flats and naturals.

Seven letters are used in writing the scales, as C, D, E, F, G, A, B. You doubtless understand the "circle of fifths," or the order in which the scales follow one another. Next following C is G. In this you have F sharp substituted for F, not necessarily because F is raised a half step, but because F sharp the name of the seventh sound in the key of G. Much confusion will be avoided as soon as students can learn to think of sharps and flats as not representing some other sound that has been altered, but that each tone is itself an entity in the tonal conception, with the name F sharp, G flat, or other degree of the staff as the case may be.

It would be as reasonable, theoretically, for you to ask why G flat is not written as the seventh tone in the scale of G, as to ask your question in regard to double flats. In such case you would have the letter G represented twice in the same scale, as for example, G, A, B, C, D, E, G flat, G, in which the letter F would not appear at all. This idea may be carried to a ludicrous extreme, and you can represent the entire scale of C major with three letters, as follows:

1 b9 b bb Although this represents all the tones, yet you can

readily perceive that it must be orthographically incorrect, as it only contains three letters. Correct spelling and grammar exists in connection with music as well as language.

Follow your circle of fifths farther, C major, G major, D, A, E, B, F sharp. At this last key, F sharp major, J. A. E. B. F. sharp. At this has key, F sharp major, if you have not yet carried your study of theory very far, you will say the sharp keys end, changing enharmonically to G flat major, and passing down through the flats until C major is reached again. Theoretically, however, the sharps may continue, F sharp major, C sharp, G sharp, D sharp, A sharp, E sharp and B sharp, which although representing the same sounds as C major, yet has twelve sharps in its signature. These keys written on paper would be extremely confusing to the eye, with their enormous number of sharps and double sharps. Hence the substitution of flats, whereby the second half of the circle of fifths becomes as simple as the first. Meanwhile, in composition, a temporary excursion into another key may cause a passing modulation, so brief that to change the entire signature of the passage would be out of the question. The required note, therefore, will have to be a double flat or sharp, as the case may be. Otherwise, as indicated above, the same letter would occur twice in the diatonic scale of the given chord. When you have taken a course in harmony you will have no difficulty in fully understanding the

AN INCORRIGIBLE

"I have a ten year old hoy as a student whose mother obliges him to control over him. His mother obliges him to come for a lesson but he is always angry and very naughty. I have found to way to subdue him. Were it not for the order has a bush and the subdue him. Were thought of the subdue him. Were thou for the what has a look of the work o

You ought never to accept any pupil who will stultify your own independence of action in your work. Such a course invariably leads to disagreeable consequences. Have you tried to appeal to the boy's sense of justice? The spirit of fairness is generally pretty strong in boys, if approached in the right way. Can you not talk to him, and ask him if he thinks it quite fair for him to vent his feelings on you? That you are not to blame for his being obliged to take lessons, and practice the piano, and that it is hardly fair, therefore, to take it out on you. You may be able to bring him to feel this, and out of it develop a liking for you. Once get him to like you and you have an opening wedge. Be sure you take an interest in all his affairs and sports, by discussing them with him, and making him feel that you think they are just as important as he does. Get enthusiastic with him; be a good sport with him. He will soon begin to feel that you are not so bad after all. Make his piano work as easy as possible, letting the piece idea predominate. Don't try to keep his attention occupied too long on his work, but interrupt the lesson hour with frequent incursions into his affairs, returning to the lesson with a fresh interest thereby. Have a good time with him at every lesson and make him feel that he is having a good time, only insisting that he ought to do his practice well because he wants to be fair

to you, as well as be a smart boy, and because you are making his lessons very short. With a boy of this sort two lessons a week are almost a necessity, as the greater share of his progress in the early stage will be made while he is with you. Frequent attention is imperative. He will get entirely out of the spirit of the whole thing, which you may have aroused in him, by the time a week has passed. If you are unable to make any progress with him after a reasonable trial, there will be nothing left but to have a talk with his parents and get excused from the task t may be that he is so deficient in the musical sense that it is useless to keep him at the work. There are many in this class. Or it may be that he is simply overflowing with animal spirits with a certain amount f natural ugliness coupled with it. If so your task by no means an enviable one, although you may be able to solve the problem along lines similar to those I have indicated. One thing will suggest another.

TO REGIN WITH

"How much ground should the average child of eight or ten cover in nine months, with one lesson a week, and forty-five to sixty minutes a day for practice? Perhaps I would better ask what should be taken the first year, and what the second? I am anxious to make my work compare favorably with that of city teachers,"—G. M.

This will depend entirely upon the natural ability and application of the child. Forty-five minutes is not a long practice period, and yet a bright, energetic child will accomplish more in that time than an apathetic one in two hours. Few learn how much can be accomplished by close and steady application for a limited time, and how the work drags when one dawdles. The number of dawdlers at the keyboard is legion. In the first year, however, Presser's Beginner's Baak and supplementary pieces should be finished, and a start may be made in the first book of the Standard Course. By the end of the second year the student may have finished the second book the Standard Course, and made a good start in Czerny-Liebling, first book, perhaps finished it, besides taking a number of supplementary pieces, and working on scales and arpeggios. It is a matter of regret that two hours cannot be made available, for all and more than this could then be accomplished in one year. Do not assume that the work of all city teachers is good, merely because they live in a large center. Many of the poorest teachers I have ever known have been in large cities, and many of the very finest have lived and worked in very small places,

COUNTING WITH FOOT

"I have a pupil who came to me with the bad babit of counting with his foot. He has done this so much, that when I try to make him substitute audible counting, it is very irregular."—J. F.

This is simply a case in which your pupil has not yet learned how to count. This being the case you cannot expect him to at once begin audible counting with difficult music, that is, music that is difficult for him. He must have individual practice in counting, taking first pieces that he knows thoroughly for the sake of practice in counting. Then try him on very simple new pieces. Also let him practice counting aloud while you do the playing. You can only treat this defect in exactly the same manner that you would a shortcoming in finger technic, namely, start at the simplest point and gradually work up until the same ability is reached that he possesses in other depart-

NEXT IN ORDER.

"Will you please tell me what studies a pupil should be able to take when be has completed Curlitt, Opus 117?"—I. P.

You will find the first book of Czerny-Liebling most excellent, omitting, perhaps, some of the first easy omitting, perhaps, some of the first easy numbers. The second book of the Standard Course may also be taken up. If Gurlitt is a favorite with you, try his School of Velocity for Beginners, Opus 141.







SCOTTISH TONE PICTURE-E. A. MAC DOWELL. Any number of The

ETUDE devoted to American music would be incomplete without an example of the work of Edward A. MacDowell. Scottish Tone Picture is one of a set of Six Poems After Heine, Op. While these pieces show something of the influence of Schumann and other composers of the romantic school, they

P. W. OREM. are, nevertheless, highly, original and characteristic. Each of the pieces has as its motto an appropriate verse from Heine.

The Scottish Tone Picture is perhaps the most suc-

cessful of the set. In studying this piece the player should read the verse over a number of times and become thoroughly imbued with the spirit of it before attempting to play the music. It is a very realistic piece of tone painting. Grade V.

BABBLING BROOK-WILSON G. SMITH.

Mr. Wilson G. Smith is a representative American composer, pianist and teacher of high attainments. Babbling Brook is a very playable teaching piece in characteristic vein. Pieces of this type should be played with almost automatic precision, and to accomplish this end will require diligent practice, since all the finger work must be executed with the utmost exactitude at a brisk rate of speed. Grade III.

OLD MOTHER HUBBARD-J. H. ROGERS. Mr. James H. Rogers, one of our leading American composers, has the happy faculty of being able to write in all forms. His first grade teaching pieces are equally as successful as his larger vocal and instrumental works. Old Mother Hubbard is taken from a set of pieces recently composed, based upon familiar Mother Goose rhymes. Young students cannot fail to enjoy this piece. Grade I.

DANCE OF THE MIDGETS-C. W. CADMAN. Mr. Charles Wakefield Cadman is a young American

composer who has been coming to the fore very rapidly during recent years. His Dance of the Midgets is an exceptionally attractive teaching piece; it is very piquant in rhythm and harmony. In pieces of this type the finger work should not be taken too legato. Crispness of effect is desirable, and this demands an almost non-legato touch. Grade III.

LA TANDA-E. HOLST.

The name Holst is a popular one in American drawing room music. Edvard Holst was born in Copenhagen in 1843 and died in New York 1899. He settled in New York in 1874 and was in turn an actor, stage dancer, dancing master and playwright. During this time he was an industrious composer, writing many songs and pianoforte pieces of lighter character La Tanda is a representative work, written in his best vein. It is brilliant and characteristic throughout, without making inordinate technical demands. Grade

VOICE OF THE 'CELLO-H. WEIL.

Voice of the 'Cello appeals to us as a very appropriate title for a piece of drawing-room music in the singing style, since the 'cello of all instruments is supposed to approach more nearly to the quality and expressiveness of the human voice. This dreamy nocturne must be played throughout with taste and poetic expression, all the ornamental passages being taken very lightly and delicately. Grade IV.

MAZURKA ARABESQUE—GEORGE D. MARTIN. Mr. George D. Martin is a contemporary American composer of promise, who has been represented freently in our ETUDE pages in the past. Masurka Arabesque is one of his recent works. This is a showy drawing-room piece, which should be played in a dashing manner, with strong rhythmic swing. Special at-tention should be paid to the execution of the arpeggi-ated passages in sixteenth notes, in order that they may come out clearly. Grade IV.

FESTIVE HOURS-J. F. FRYSINGER. Mr. J. F. Frysinger is known extensively through

his many popular pieces for the pipe organ. He also writes charming piano pieces; Festive Hours is an ex-cellent example. This is an idealized waltz movement, which should be played in rather rapid time in order to gain the best effect. It will prove useful as a recital piece and it will serve also as a study in rapid finger work. Grade IV

ALLEGRO From SONATA IN E-FLAT-F. J. HAYDN.

In each issue of the ETUDE we aim to present a selection from the classics. In the case of sonatas and other works in lengthy form, it is not always possible or desirable to give the complete composition. In the classic sonatas there are many gems which should be rendered available for the player of average attainments who may not always care to study the complete piece. It is just like extracting a favorite verse from a lengthy poem. The Allegro from Haydi's Sonata in E-flat gives the two themes of the first movement complete, together with the connecting groups and coda, but omits the "working-out section," known as the exposition. Grade IV.

CRUSADERS' MARCH... WALTER SCHARWENKA.

The composer, Walter Scharwenka, is a son of the well-known composer Philip Scharwenka and a nephew of Xavier Scharwenka. The Crusaders' March is a dignified composition in the grand march style. It is refreshing in these days, to find one of the younger composers still adhering to classic models and accomplishing original effects while preserving a purity and clegance of harmonic diction. In the latter part of this march the well known German chorale "Jesu Meine Freude" is introducted very happily. Grade V.

EGLANTINE-E. F. CHRISTIANI.

This is a very graceful and piquant bit of writing, by an experienced contemporary composer. It should not be taken too rapidly, but careful attention must be given to the phrasing and to all dynamic markings.

CROWNED WITH ROSES-H. A. FARNS-WORTH.

Crowned With Roses is a fascinating dance movement with a variety of catchy rhythms. The first theme is a sort of measure an ownerment and the second theme is more in the Spanish style. This will make a very good intermediate grade recital piece. Grade III.

EAST INDIAN DANCING GIRL-W. W. SMITH. This bright and characteristic little movement introduces an American composer who is new to our ETUDE readers, Mr. Walter Wallace Smith. East Indian

Dancing Girl is one of a set of three teaching pieces recently accepted for publication. It should be played with snap and vigor. Grade III.

NOCTURNE-CHOPIN-HARTHAN.

There are many of the standard classics which, by careful rearrangement, may be rendered available for young players. When such rearrangement is accomplished without doing artistic violence to the original it is very desirable. Young students cannot too early become familiar with the gens from the larger classics. Mr. Hans Harthan in his rearrange-ments from the classics has been singularly happy and successful. In particular his arrangement of the Chopin Nocturne, Op. 9, No. 2, is very satisfactory. This will make a splendid study piece. Grade III.

LA SERENA-RULOF ROGER.

La Serena is intended to be used for one of the most popular dances of the present day, the Maxixe. There is nothing about this dance, by the way, which requires music in any of the syncopated rhythms; in fact, dancing masters tell us that a steady movement in moderate double time with strong accentuation is preferable. The Spanish-American color, however, may be obtained by appropriate melodic and harmonic devices, such as are to be found in La Serena, Grade III.

MY LESSON TO-DAY-GEO. L. SPAULDING. Mr. Geo. L. Spaulding is an American composer

who, in addition to his many popular successes, has to his credit many admirable teaching pieces, especially those of easy grade. My Lesson To-day is a treble clef number which might actually be used as a very first piece for a beginner. Grade I.

THE FOUR-HAND NUMBERS.

Columbia's Pride is a decided novelty. Some years ago Mr. John Philip Sousa, the famous American composer and band master, whose marches are played the world over, wrote a patriotic song entitled Nail the Flag to the Mast. With the approval of the composer we have rearranged this music in the form of a march. It makes a very lively, stirring four-hand piece.

Danse Bizarre by L. J. O. Fontaine is a vigorou

and somewhat capricious movement with some original features. The syncopated effect in the trio is very

KAMAZUR (Violin and Piano)-W. E. HAESCHE. This is a splendid concert Masurka by a successful American composer and teacher. Some few of the passages, especially the "double-stops," may appear difficult at first, but a little close study will conque them. This composition must be played in broad and vigorous style with large tone. The piano accompaniment is exceptionally effective and is almost as interesting as the solo part.

MOONLIGHT SERENADE (Pipe Organ)—GORDON B. NEVIN.

Mr. Gordon Balch Nevin is the youngest of the American composers bearing the name of Nevin. His Moonlight Screnade is a very charming number which will prove suitable for a variety of purposes. It would be appropriate for a soft voluntary in church and it should prove effective at weddings or for certain scenes in "moving pictures."

THE VOCAL NUMBERS.

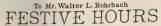
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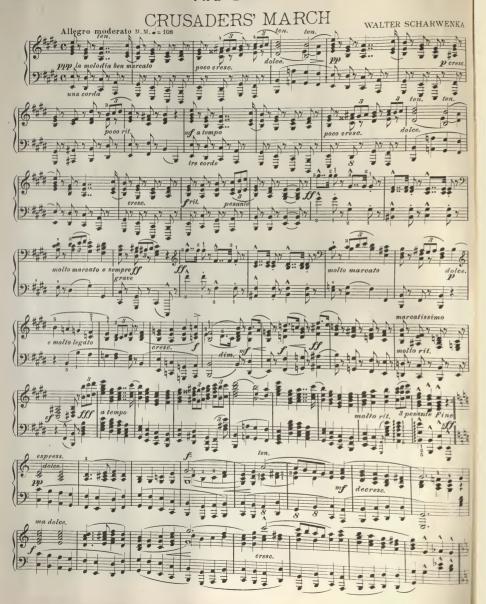






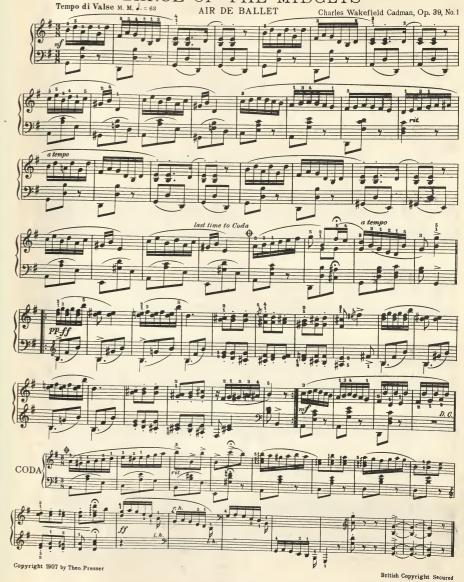








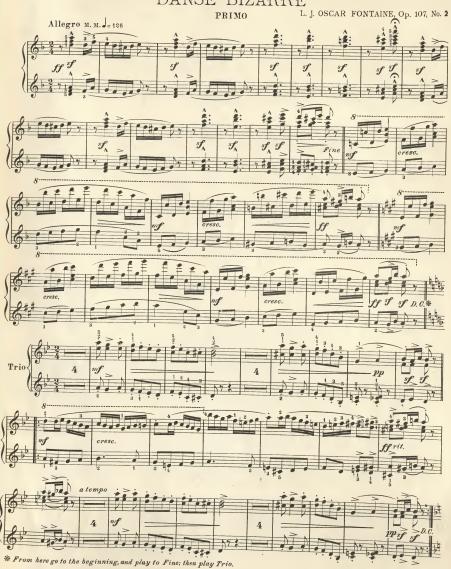






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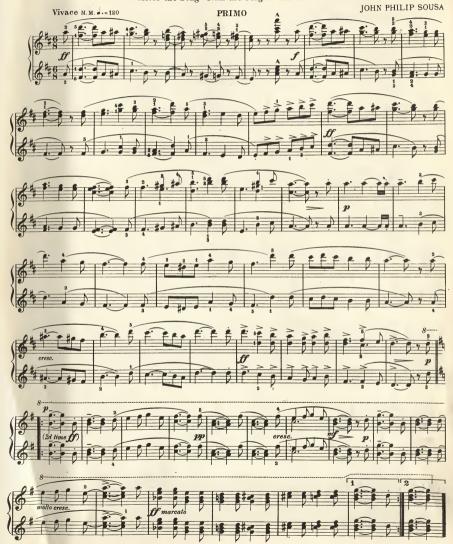
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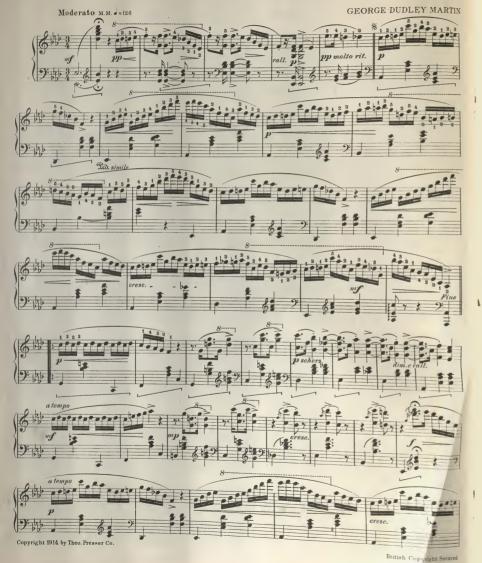


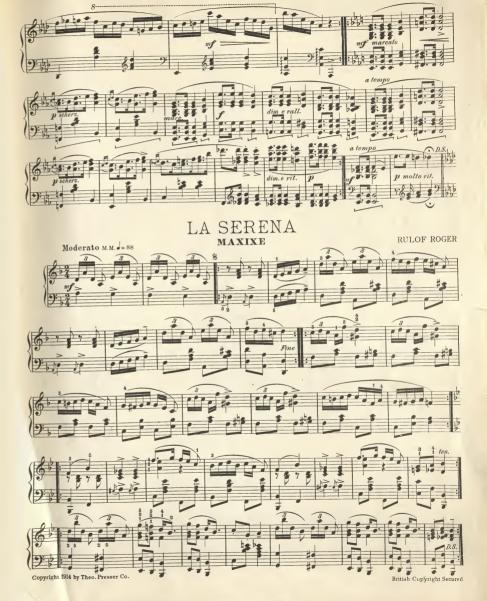
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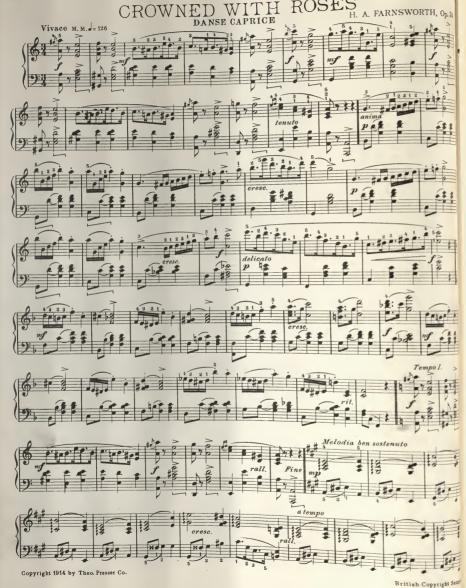
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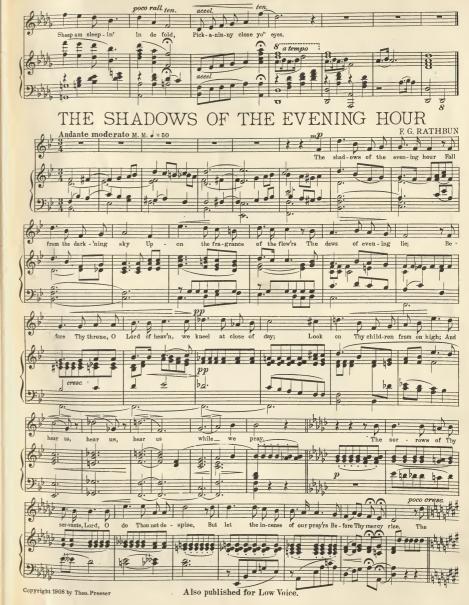








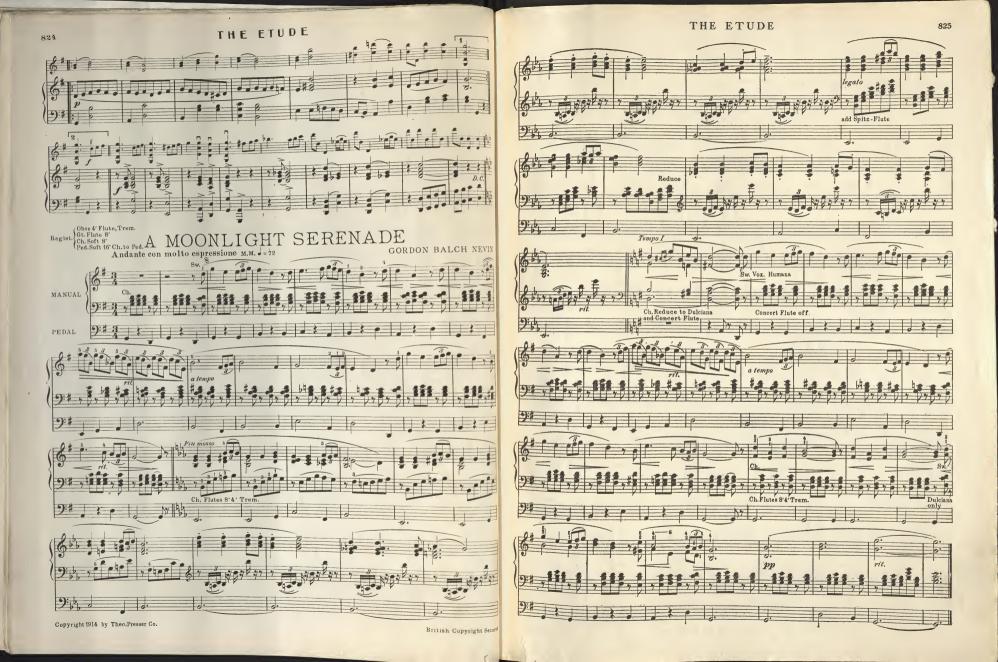




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Rubinstein's Views of Wagner

was an "anti." He was to music very knight appears drawn by a swan, which was an and y a swall, which what a "stand-pat" politician is to will afterwards divulge itself as a prince, modern progressiveness. It might be ex- that may present a very poetical pleasing, pected therefore that he had no love for beautiful spectacle, but our heart, our Wagner and the "music of the future." soul, remains completely cold and un-In his published conversations he ex- responsive (Hear ye, O worshipers at presses himself at length on the subject, the shrine of the modern Italian verismo and it is curious to note how many of school!). the times.

"Wagner regards vocal music as the a caricature highest expression of art. For me, * * * "The declaration of infallibility

RUBINSTEIN, as all the world knows, by means of a love-potion, or when a

the noints which he made in his con- "The leading motive of certain persons demnation of Wagner coincide with and situations is sometimes so naively opinions expressed by modern ultra- conceived that it verges on the comic inradicals upon the same subject, with the stead of the pathetic. Allusion-an old difference that whereas most of the devise in music-is sometimes effective, modern composers cheerfully admit Wag- . but should not be misused, yet the repetiner's supreme greatness, and point out tion of the same strain of music at every his faults only with full acknowledgment appearance of a person, or whenever that of his immense influence, Rubinstein was person is mentioned by others, of the evidently not conscious of the trend of same motive in particular situations is hyper-characteristic, I might almost say,

music (with the exception of song and by the pope has doubtless aroused in church-music) begins only where words many people a distaste for the Catholic case. He speaks of Gesumnithunst (a religion. If Wagner had composed, pub-combination of all arts in opera). I think lished and produced his operas without that we cannot do justice to any one of speaking about them in his writings, then them in that way. He advocates the they would have been praised, criticized, legend (the supernatural) as the subject loved or not, just as the works of every matter of an opera. In my estimation the composer, but the fact that he declared legend is always a cold expression of art. himself infallible aroused opposition and It may be a diverting or a poetical protest. He has indeed composed some spectacular play, but never a drama, for works worthy of note (Lohengrin, Meiswe cannot sympathize with supernatural tersinger, and the overture to Faust are beings. When a tyrant compels a father my favorites among them), but his to shoot an apple from his son's head, principling, calculation and pretentiousor when a wife saves her husband from ness spoil most of his work for me. death by throwing herself between him The lack of naturalness, of simplicity. and the end of his assailant's dagger, or makes them unsympathetic to me. All when a son has to disgrace his mother in the persons in his operas walk about on public by declaring her insane, only in stilts (in a musical sense), always deorder to save her life, and more subjects claiming, never talking, always pathetic, of that order, the plot arouses our deepest never dramatic, always as gods or demisympathy and compassion, be it spoken, gods, never as human beings, as simple sung or acted in pantomime, but if a hero mortals."—Music and Its Masters, by renders himself invisible by means of the Anton Rubinstein, published by Charles Tarnkappe, or passionate love is aroused H. Sergel & Co., Chicago (copyright).

Berlioz and His Insatiable Dramatic Thirst

SPEAKING of Modern Tendencies in his of the stage and the footlights and all the self-dependent instrumental music. From to be put in motion by some definite idea lute-players wrote most of their neat little pieces to a definite subject; Couperin gands. developed considerable skill in contriving little picture-tunes, and Rameau followed in the same line later. The kernel of the Gallic view of things is, moreover, persistently theatrical, and all the music in which they have been successful has had either direct or secondary connection with

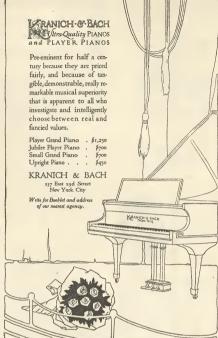
"Berlioz was so typical a Frenchman in this respect that he could hardly see even the events of his own life as they actually were; but generally in the light of a sort of fevered frenzy, which made everything-both ups and downs-look several times larger than the reality. Some of his most exciting experiences as related by himself are conceived in the spirit of melodrama, and could hardly have happened as he tells them except on the stage.

"This was not the type of human creature of whom self-dependent instrumental music could be expected; and it is no wonder that when he took to experimenting in that line of art he made it even music; because he had to supply the effect expressing."

Evolution of the Art of Music, Sir Hu- machinery, as well as the evolutions and bert Parry, the able director of the Royal gesticulations of the performers, by the College of Music in London, says: "The music alone. His enormous skill and French have never shown any talent for mastery of resource, brilliant intelligence and fiery energy were all concentrated in the first their musical utterance required the endeavor to make people see in their minds the histrionic presentation of such external to music. The great Parisian fit histrionic subjects as dances of sylphs. processions of pilgrims, and orgies of bri-

"Even the colossal dimensions of his

orchestra, with its many square yards of drum surface, and its crowds of shining yellow brass instruments, is mainly the product of his insatiable theatrical thirst. It imposes upon the composer himself as much as it imposes upon his audience, by looking so very big and bristling to the eye of the imagination. But though it makes a great noise, and works on the raw impressionable side of human creatures, and excites them to an abnormal degree, the effect his music produces is not really so imposing as that of things which make much less show-for instance, the opening of Beethoven's B flat Symphony, which requires only seven different instruments to play it, and is all pianissimo. The means are in excess of the requirements; or rather what should he means become requirements, because the effect is made by the actual sound of. the instruments, and often not at all by more theatrical than ordinary theatrical the music which they are the means of







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than in that of singing. Just as our west- zens, have accomplished. ern plainsmen are world renowned for their wonderful marksmanship. American voices have achieved a remarkable widespread reputation for their strength, richness and purity. It is no secret that our American singers have long been such favorites in Europe that the continental artists have not concealed their jealousy. Time and again we have been told of the Aldrich, Perley conspiracies to defeat American singers in Europe, but at the same time the public Althaus, Paul has been most cordial, and has demanded the fresh American voices, the buoyant Bispham, David American spirit, the American genius for Blauvelt, Lillian original unconventional operatic interpretation, the American reputation for hard Cary, Anna Louise work, and the American willingness to Case, Anna adapt himself to suit new and unusual de Cisneros, conditions. Training seems to have had very little Clark; Charles W.

to do with the Americans' special success. Clark, Frank King Osgood, George L. That is, our vocalists have been trained in all sorts of schools by all sorts of methods, and seem, nevertheless, to survive and come out triumphant. The "old Italian school" (model of infallibility), the Franco-Italian school, the German school, the Austrian school, and other schools ad nauseam, have all graduated successful American singers despite the fact that many of them practice with theories as Davis, Jessie radically different as homeopathy and allopathy. Now comes the American school. Devine, Lina Doria Brilliant American teachers who have Donalda, Pauline sought their knowledge not from one Douty, Nicholas teacher or one country alone but from many countries have returned to this Eames, Emma their native land, and by means of their Edvina, Louise American common sense have selected the Elwell, Lois best from all they have learned, eliminat- Esty, Alice ing the impracticable. By these means they produce results which have aston- Fanning, Cecil ished many European experts, who evidently thought they had some kind of a heaven-given monopoly upon voice cul- Gluck, Alma ture. Next, many of our American teachers invaded the European territory, until we find American teachers among the Griswold, Putnam Strong, Susan most successful in Berlin, Paris, Vienna.

A VITAL MOMENT FOR AMERICAN TEACHERS.

Now that a hideous war has closed the gates of Europe, it is to be devoutly hoped that those students who have cast aspiring eyes on Europe for music study will think for a moment about our own vocal triumphs and determine to do their studying right here in the homeland. Fol- Hinckle, Florence lowing is a list of American singers who Hinshaw, William have met with very great success. Some Homer, Louise are living, some have passed along. Many are far better known in Europe than in Jordan, Mary America. In fact a recent English pub- Juch, Emma lication, Who's Who in Music, gives the names of numerous American singers Keely, Abble who are widely known abroad but com- Kellogg, Clara paratively unknown here. Many in the Louise following list have not received any in- Kelsey, Corinne struction outside of the United States. Perhaps we should include in the list the Kerns, Grace names of famous foreign singers who Kerns, Grace Marcella have become naturalized Americans, such Schumann-Heink, Campanari, and others. This list is by no means comprehensive. It might be twice as long, Stone but as it is, the American musician who Lussan, Zelie de

SOME OF THE SINGERS WHO HAVE of the fundamental principles of singing.

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Clippinger, D. A. Oudin, Eugene Pollicer Esther Coles, Eugene Pasquali, Bernice de Connell, Horatio Phillips, Arthur

Saenger, Oscar

Scott, Henri

Seagle, Oscar

Shaw, Warren

Speaks, Olev

Stanley, Helen

Reinhold

Whitehill, Clarence

Whitney, Myron C.

Wickham, Florence

Williams, Mrs.

Stacey

Witherspoon,

Herbert

van Yorx,

Theodore

Young, John

Anna E.

Wodell, F. W.

Yaw, Ellen Beach

Shea, George F.

Sanderson, Sybil

Cunningham, Claude Rappold, Marie Rennay, Leon Darnell, Vernon Renneyson, Mabel

Riegelmann, Mabel Bartlett Rio, Anita Robeson, Lilla Rogers, Francis Root, F. W.

Eleanora

Colc, Belle

Farrar, Geraldine

de Gogorza, Emilo Sterling, Antoinette

Hackett, Karleton Tew, Whitney Thursby, Emma Hannah, Jane Osborne Harold, Orville Harrison, Theodore Walker, Edyth Hauck, Minuie White, Caroline

Henschel, Lillian Bailey

Zandt, Marie van Ziegler, Mme Zimmerman.

A GREAT SHORTCOMING OF AMERICAN SINGERS.

> BY PERLEY DUNN ALDRICH AFTER giving the subject of the most

important need for the American singer of to-day careful thought it seems as if the one important step for the Amercan singer to take is a more thorough and sound study of the forming and production of the voice. One sees on every hand singers who talk wisely, In no branch of musical art has reads it may take just pride in the fine and even well, of French diction, modern America risen to greater musical heights things which all of these, our fellow-citi-tendencies, Strauss and Debussy, who, when they appear on the public platform, show a lamentable lack of the knowledge The pure legato singing is a closed book to them and they marvel at the success of the great artists who have patiently

> and go on year after year singing with the same beauty and freshness of voice. America's opportunity is at hand. Our wonderful young women have only to devote themselves to serious and profound study of the legato school of singing to produce the greatest singers of the world. Let them profit by the example of the gifted Plançon, who, after he was known as the greatest bass in the world, went back to his old master Sbriglia for seven summers to be sure that his voice had stayed exactly where it should be. A profound knowledge of the legato school of singing is the foundation of the success of every great singer. It cannot be too well learned.

HOW TO SECURE RESONANCE.

BY PERLEY DUNN ALDRICH

The difference between artistic and inartistic production of the voice depends far more on the management of the resonators than on the adjustment of the vocal cords .- MORRELL MACKENZIE.

Resonance has been correctly defined as "the strengthening or reinforcing of sound." If a violin string be stretched over two bridges on a solid block of wood and tuned to the same note as another violin string of the same pitch a comparison of the two notes will reveal the fact that the note of the former instrument has nothing like the force of the latter. The reason is the one string moves the air unaided and being thin its power is very limited and consequently the resultant tone is feeble. In the case of the violin the weak tone of the string communicates its vibration to the bridge Stewart, William G. and the bridge to the body which vibrates in correspondence with the string, but, of course, altered in amplitude and form, It is the particular quality of tone which this correspondence causes which is called Tréville, Yvonne de

The pianoforte likewise requires something to reinforce its tone. In this case resonance is obtained by means of the sounding-board, which is a sheet of firwood placed immediately under the strings and which communicates with the strings by means of bridges, as in the violin. The strings give the notes, for the power and quality the sound board is responsible

What the body is to the violin and the sounding board to the pianoforte so are the resonators to the human voice. It is the neglect of these resonators that rob it of both its quality and quantity.

The resonators of the voice are the chest, windpipe, larynx, mouth cavity and nasal chambers. The resonance of the chest is important in the production of the lower notes of the contralto and bass voices, but its use does not call for any remark, as it seems to be brought into play instinctively. The resonance of windpipe and vocal cords can be passed over as unimportant from the practical



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mouth cavity and nasal chambers.

Foremost are the lips, then the teeth, and sensation. behind them the gums and their continuaWhen the voice is correctly placed the end of the soft palate is its pendant, the direction of watching the purity of voice uvula, behind which is the passage known and locating the sensations. These reas the pharynx, and above this the naso-marks are introductory to the practical pharynx. On the floor of the mouth we part of the subject which follows.

Dr. Frank E. Miller aptly says, "It will be seen that the cavities of resonance along the vocal tract may be divided into

The chief register in both these voices and the lips, probably devoid of reson- Here lies the chief difficulty of manipulatance (power and quality) have their great rôles to play in effecting what may What is the "mixed" register? It dea highly mouthed roof, especially if the as in the head-register, closed at both tone enters the mouth cavity from a ends.

the detriment of their voices, that I wish in the lower resonators. to discuss.

NASAL RESONANCE NOT NASAL TONE. In the first place nasal resonance must low note: not be confounded with nasal singing: the result of the former is a tone at once easy to obtain and beautiful in character, when desired, of great intensity, also, when desired, of great intensity, while the latter no refined ear can tolerate. A well known vocal writer mentions the case of a tenor who went to Paris for three months, during which time his teacher taught him to utilize nasal resonance, with the result that on his return home he sang through his This certainly is not what any tone as the new resonance is acquired. hona-fide vocal teacher would call "nasal

resonance." What is the particular quality of tone which results when nasal resonance is employed? This is impossible to answer negotiating the transition and getting the soprano or tenor, who were notes, and Oo, and Oo, whereas in the bass and contraits the whereas in the bass and contraits the

standpoint. The resonators of chief im- the quality of the voice from that of portance (important because they have the lower notes, that is, it is not a new the greatest influence over the tone and register induced by a new mechanism of because they are under voluntary con- the vocal cords (like the head and trol) are those above the glottis—the medium registers in the soprano and mouth cavity and nasal chambers.

Examine the mouth for a moment.

Examine the mouth for a moment.

Examine the mouth for a moment.

tion, the hard palate. By passing the tone seems to be directly behind the nost-tongue backward along the roof of the Force of blast will not help, but rather mouth the soft palate can be felt immerereard the tone. The only effort used diately behind the hard palate. At the must be mental, which must lie in the end of the soft palate is its pendant, the direction of watching the purity of voice

REGISTERS IN THE BASS AND CONTRALTO VOICES.

such parts as are solid, pliable and mov- is that known as the "chest" register, The solid parts are sharply res- i. e., the series of tones produced by the onant (here the doctor uses the word as vocal cords vibrating in their entirety onant (nere the doctor uses the word as vocal cords vibrating in their carriery meaning 'powerful'); they are, par exmeaning 'powerful'); they are, par excellence, the resonators in voice production; while a pliable part like the register extends upward to about E pharynx, although resonant in a less de- (third space bass clef for males, first gree (i. e., less 'powerful.' Its influence line treble clef for females), at which on the quality of tone is considerable H. S.) is valuable in adjusting structural and easily that it is imperceptible. When, shape to every condition that arises, and however, the B or C above is reached the the most movable parts of all, the tongue difficulty of production becomes common

be called wholesale changes in the size rives its name from the fact that its and shape of the mouth cavity, which could not be brought about by any other both head and chest production. It is agencies less mobile. The roof of the that part of the voice where the resonamouth, the teeth, the hard gums, the tors of the head are gradually substituted cones of the nasal passage, the sinuses for that of the chest and though the are solid portions of the cavities of upper resonators are brought into play resonance. When Svengali gazed into the lower resonator continues to vibrate. Trilby's mouth and exclaimed, "Himmell, The action of the vocal cords differs what a roof I" he spoke from the depths from that of the head register, inasmuch (or heights?) of vocal knowledge. For as the glottis is still partly open and not.

wide, well rounded pharynx, is of great When the untrained bass or contralto value to the singer. So a fine, shapely reaches the B or C just mentioned (or set of teeth, especially as regards the even A), and sings with the same method upper front teeth, behind which vibra- he employed for his lower notes, his tions appear to center in so-called "for- voice becomes what is called "too open" tions appear to center in so-called 101 voice becomes what is called 100 open ward production." Cautiously brought and his production requires physical into play the posterior nasal passage effort. In order to extend the register assists with its resonance the head tones correctly he must here become conscious of the female voice and the upper range that his upper resonators are being f the male voice."

brought into play, especially those behind
It is to direct attention to the cultivathe nose. Therefore in singing upwards tion of nasal resonance, the quality of from the lowest notes the sensation tone required to bring it into play, the changes from the chest and ascends until sensations which accompany it, its fre-quent neglect by contraltos and basses to vibrate in sympathy with the vibrations

The form of exercise most likely to secure this resonance is that which approaches the "mixed" note from an easy



and on each repetition ascending a semi-

FAVORABLE VOWELS AND CONSONANTS.

A change of vowel will often assist in on paper. The only guide is a good ex-ample for it cannot be described. Neither, often tempts a too open quality. A little in my opinion, can it be copied from the below the note of difficulty change from soprano or tenor, who use the head Ah to Aw (as in paw), also use Oh

whereas in the bass and contract the two most ravorable consonants nasal resonance is a quality which only are M and N, which can be used in conmodifies and does not completely change junction with the vowels just mentioned.

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but the consonant must always be articulated on the top note, thus:

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These dark vowels are not only useful have, at instant call, full command of all in helping the "closed" tones, as they are the vocal resources necessary to an allalso called, but are an aid in keeping the round artistic performance, unless he or larynx low, which is desirable at this she possesses complete vocal development NO CASH

Some students in endeavoring to locate the sensations in the head slip into the who work understandingly and indefatunnatural falsetto tones. This will not igably. No matter how greatly gifted happen if it be remembered that the reg- a person may be, he must work zealously isters and tone are not entirely changed, in order to reach a high standard of but merely modified. When singing in artistic excellence in his work.—Geo. the falsetto voice there is an absence of Chadwick Stock. that quality which amalgamates it with the lower register and the (messa di voce) is impossible, with genuine nasal resonance it is easy and

BREATH CONTROL.

beautiful.

It must not be forgotten that the breath pressure must be reduced to a minimum. A forceful blast is positively harmful to the tone. It is not the quantity of air we expend that will aid the new production, but the ability to conserve and direct it in such a way as to bring into play the sympathetic vibrations of the new resonators.

The tests of the correctness of pro-

duction for the "closed" notes are:

1. The quality and beauty of the voice. The ease of production.

3. The point of sensation (posterior nasal cavities).

4. The purity of the yowel. 5. The ability to employ the messa di

6. The conservation of the breath.

THE HEALTHFUL BENEFITS OF

SINGING. singing strengthens not only the lungs ring beauty of tone quality. and the voice, but the whole constitution. Be sure that your power reflects re tion, and the greater part of them depart the breaking of the voice. Dr. Meissner musical sound. gives a list of fifty-one pupils who died at the Leipzig Deaf and Dumb Institu- cal, expressive tone would better try tion; in forty-nine cases the cause of something else. He will never succeed death is given, and in not less than thir- in distinguishing himself in the art of ty-two of these the cause was disease of singing.

the lungs. sanitary reasons should children from though the singer should be affected with their seventh year sing daily vocal exer- extreme nervousness, it would not incacises within the compass of a sixth or an pacitate him; for the sureness of his octave. The earlier in life a child be- preparation would carry him along autogins to sing, the more easily and sooner matically. does he widen his thorax, the parts of which are in childhood cartilaginous, and presupposes proper preparation." Though therefore specially capable of expansion. you may never reach this supreme ele-The organs of the voice have also at the vation in life, yet you are not debarred early age the greatest flexibility and pli- from traveling over the same highway, ancy: through deep inspirations and full the highway of work, that every genius expirations they strengthen the inner travels. Thus will you achieve distincparts, and the development of the inner tion and command the respect of your organs is as important for the health as associates. Moreover, you will enjoy that of the external ones. Physicians that which is more gratifying to your have therefore recommended singing at soul than all else; the consciousness of an early age as a remedy against con- having developed your talent to the ut-

THE NATURALLY GIFTED SINGER.

Occasionally a person will be found who is fortunate in possessing a wellplaced voice of good quality, fair natural perament, I said fortunate, but will amend this statement by qualifying it thus: fortunate if he work industriously. unfortunate if he work carelessly and idles away his time and talent

dles away his time and talent.

A naturally gifted singer, by dint of 7 Res Rose spasmodic attempts at work, may sing ac- of Highest ceptably in a limited way for awhile, but the it is utterly impossible for such a one to Som shown it is utterly impossible for such a one to and perfect mastery of the breathing.

This preparation comes only to those

THE MEANING OF PREPARA-TION.

Your achievements as a singer will be in accordance with the preparation that

Every singer, young singers especially should realize the vital importance of thorough preparation. This includes the breathing, voice, the entire physical being, mind and soul, as well as the technic of each song and a thorough knowledge of its music and text to insure a proper rendition and a healthy interpretation,

Whenever there is an arduous vocal performance ahead, there should be preparation of the vocal organs by a light form of exercising. Unless this is done, the voice fails to respond with all the freedom, éclat and power of which it is capable.

Many muscles are employed in singing, and in strengthening them exercising of a light nature is necessary. In all vocal for athletic performances, it is necessary to have a preliminary toning or warming up of those parts that are engaged.

In the beginning of vocal practice, be The value of singing from the mere sure to start in the easy range of the physical standpoint is now becoming more voice, with simple exercises, gradually inand more recognized by physicians. Al- creasing the loudness of the tone as well bert B. Bach, in his Principles of Singing, as going into the more difficult phases tells us, "The regular daily practice of of vocalization, yet never losing or mar-

The deaf and dumb have therefore a de-poseful action, not strain or rigidity of fective development of the thorax and muscles; that your tone is not only true the voice and are disposed to consumpto the pitch, but also of a musical quality. Tone can be pure in pitch and yet poor from this life in their youthful days, after in the elements that make for expressive

A person who is unable to attain musi-

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The Material Welfare of the Organist By IAMES FRANCIS COOKE

An Address Delivered at the Convention of the National Association of Organists, Ocean Grove, N. J., August 10, 1914.

CHANGES IN THE CHURCH.

so closely connected with the material people to-day. He writes:

taken by the Government, there were in taken by the Government, there were in our country nearly two hundred thousand this subject than Dr. Carroll, but I am places of worship, that could be called sure that I read his optimistic outlook represented by a value of \$5,000 each. In

salaries have been reduced since then in many cases. Thus, the average clergyman in the United States receives about what a very ordinary clerk in a dry goods store may get.

In order to find out whether the Department of Commerce report was right I got in communication with Dr. H. K. Carroll of the Federal Council of the Churches of Christ in America, who writes in the following interesting man-

Most of the denominations make no re"Most of the denominations make no rethe total amounts paid in salaries but with
fewer exceptions no attempt has been made
from the control of the control of the control
ster. In any denomination. I think one
securion to the control of the control
ster. In any denomination. I think one
securion to the control
ster. In any denomination. Any have been endeavoring to increase salaries so that no
the largest denominations, such as the Methway, from \$400 or \$500 a year up to four
thousand or the thousand. The containt of
the control of the control of the
way from \$400 or \$500 a year up to four
thousand or the thousand. The containt
to find the control of the control
to control of co

income of church musicians, the foregoing in America. Most of these are immensely considered. income of church missicans, the foregoing gives a very optimistic outlook upon the subject as a whole. That is, there is a only one of all these makers has given a I asked a number of New York organization. tendency among church people to value report with a pessimistic cast. the ability of those who serve them at a

ion upon the welfare of the church at present. Being in constant touch with returns from over thirty active denominations of a pipe organ.

All the builders but one report a constant reviews about \$8,000, some \$2,000, some \$2,

One of the finest and best builders in the country says:

ountry says: "This shows itself every he no doubt due trus that that but organitis are much better sequinized to-day with the mechanism and are repossibilities of the sequinized to-day with the mechanism and a sequinized to set to be tester organized to the set of the sequinized with the sequinized to set to be tester organized to insist upon having them. It is to be the sequinized that the sequi

To this there is only one dissenting

One builder writes:

"We find the demand increasing not for better organs but cheaper ones, the artistic side being almost entirely ignored in favor of the commercial, the commit-CHANGES IN THE CHURCH.

The material welfare of the organist is idea of how the church stands with the organ knowing little or nothing of tone

so closely connected with the material wedfare of the church that it is imposed to that it is imposed to the church that the largest of the No one should be better informed upon churches will be forced to pay handsomely in order to get good men away places of worship, that could be called with both ratification and surprise. From these houses. It seems to me that the church edifices. These might safely be with both ratification and surprise. From in most cases this reasoning is fallacious from these houses. It seems to me that what I had observed it seemed that for very few of the men who take to church editics: I nesse mignt save to the corporation of the content of the conte

few years. He has but to witness the WHAT THE ORGANIST MAY EXPECT.

great exodus to the suburbs where a Before giving serious consideration to much more sparsely settled population the possibilities represented by amuse-represents a smaller income. He must ment organs let us give a little time to see that sports, such as golf, tennis and the consideration of what the organist the automobile have attracted thousands may expect in return for his investment. away from the church. He must also Please note that thus far I am considerrealize that in our great cities there is ing this as a cold business proposition. a growing distaste for what has come to The organist of ability spends upon his be called ecclesiasticism. He has but to musical training a sum usually far be called eccessations. He has but to make a training a sum to make in the consolidation of old churches greater than that given up by the doctor, wiped away by the march of business the lawyer, the engineer, or the clergyrogress. Indeed, without taking the atti- man himself. His special training in progress: indeed, which cashing the actual tude of the alarmist, there is something music will last on an average from four which men and women who have trained to ten years. This often includes an exthemselves to serve in the church musical pensive trip to Europe, costly books and service, should consider very seriously at music and lessons at five dollars or more per hour. What physician or minister THE REPORT OF ORGAN BUILDERS. pays five dollars an hour during his stu-Let us turn for a moment from the dent days? Considering the amount the Let us tun for a moment from the occurses of soldering the amount the ceclesiastical side to that of the organ organist invests the returns are usually maker and listen to what he has to say reliciously small. In fact his salary about the advance of the industry in from organ playing is usually insignifi-America. I have lengthy communications cant beside that of men in other profes-As there are no statistics regarding the from a score of the leading organ builders sions when the original investment is

report with a pessimistic cast. ists to give me estimates of the leading First of all, the dealers attempt an estimates paid to the best men in the city. the ability of those who serve ment as a little higher rate. Dr. Carroll speaks of mate of the investment represented in the Here again the answers are surprising little higher rate. Dr. Carroll speass of the investment in church property in musical equipment of churches through. A letter from one of my teachers who in

PRESENT PROSPECTS.

gans can be putchased for \$1,500, but you

Dr. Carroll was asked to give his opin- all know what that will buy in the way

ing and other occupation. Another leading New York organist writes:

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A third organist, also one of my teach- music. This is not due to any missioners, states that the music of Grace Church ary motive but rather to the fact that costs \$30,000 a year, and goes on to say costs above a year, and goes on to say that the Trinity Church, the wealthiest corporation of its kind in the country bays only \$3500 to its organist. This gentleman was allowed \$8000 for the plant of music in a leading Episconal church. He left this church some years ago and the should make well on to \$3000 a yearorganist holding the same post now has probably double what he would make or a salary of \$1500, indicating the great could make without his engagement in slump in salaries in certain parts of New a moving picture house. This is the York. This organist estimates that there only case of which I know where a are not more than four or five men who church organist has taken up this work. receive more than \$5000 in salary and that the \$2500 figure is not received by more upon Rinck, Stainer, Bach, Merkel and than one dozen

PEROUISITES.

plaining that there are fewer and fewer most notable examples. opportunities for services where music is employed. In many cases the income from this source has been halved. The income from teaching to be derived in big church position does not come from the members of the congregation itself, as comparatively few young men and women of wealth study the organ. A fine position however, brings ounils from other sources, and the organists in leading churches have little trouble in increasing their incomes in this way. One leading man told me that he expected to double his income and still have plenty

that I received from different sources rarely without a lucrative post. Mr. E. have been so at variance that little de- M. Bowman of New York was remarkpendence could be placed upon a general estimate. One old established maker unteer choirs he assembled and held for

This same builder also states This same builder also states:
"The trouble is that the undorty of orearly the property of the state of the

Another builder who has constructed some of the finest American organs writes that the amusement organ business has already claimed ten per cent. increase enormously, but our interest is will play in this unusual enterprise.

will play in this unusual enterprise.

It must first be remembered that he must play from six to ten hours every day in the week, not merely two or three hours on Sunday. This cuts out income from teaching and other sources. Most first of the organs are in picture houses and of the organs are in picture houses and the sunday of the sund hotels, and the music demanded is so dif- attends church feels about your work. ferent from that which the previous lit- Unless you take an active interest in the erature of the organ has provided that real work of the church you are nothing

So,000, as does Mr. Noble. Few men outthe dear the Bytta Avenue region receive as
high of the Bytta Avenue region receive as
high of the William and the Mr. Avenue region receive as
the state of the world goods,
hand over a liber of the world goods,
hand over a liber of the world goods,
constructable asland reward,
there musicians with
the construction of the musicians with
the construction of the musicians with
the construction of the cons

the audiences demand better music. One what teaching this gentleman has he

The organist who has been brought up Guilmant will find it very difficult to adjust himself to the atmosphere of the theatre of the picture house although In the matter of perquisites I am told there are numerous instances in England that a few New York churches may bring where musicians who have had a very that a few New York churches may bring where musicians who have had a very their organists from \$1000 to \$2000 for churchly training have afterward become here. Above all, however, the indescribably playing at funerals, weddings, etc. But extremely successful in theatrical work. playing at funerals, weddings, etc. But extremely successful in theatrical work charming tone of this attractive model is here again I find that organists are com- Cellier and Sullivan are probably the endearing it to the music loving public.

> Most of you have made your plans for the coming season. You know now just what you may expect in the way of an Derive their wide-spread recognition from ist to get ahead in the world.

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THEATRE ORGANS.

I have endeavored to gain an idea of other extent of the amusement organ enter- organist who has executive ability and prises in the United States but the figures

attractive, magnetic personality.

starting in a attractive, magnetic personality and gradient in each accordance of the extent of the amusement organ enter- organist who has executive ability and gradient in each accordance or attractive, magnetic personality and gradient in each accordance or attractive, magnetic personality as multiple entering in magnetic personality is multiple entering in the United Disable when the United Disable internation to beyon. study of the many things a good choral writes:

"There are only a few builders who have breambed out in this line or who have been able to do so because of its divinced population of an able to do so because of its divinced population of an able to do so because of its divinced population of a musement will be chormonic organ, seperally orchestral organs for a musement will be chormonic organs, seperally or cheering the common of places of a musement will be chormonic organs, seperally or cheering the characteristic organs are efficiently out will get results which could not otherwise be attained. As an archemist after the characteristic organs are considered and held for years were the talk of New York, Even brough you may have only a quartet of places and they are defined to you will get results which could not otherwise be attained. As an archemist after the characteristic of the characteristic organs are considered and held for years were the talk of New York, Even brough you may have only a quartet of places are characteristic organs, and they know you may have only a quartet of places are characteristics. deal with a music committee composed of business men, and as a man naturally admires most that which he sees in his every day life, he invariably appreciates those things which make for good results in business, and which lead to system and regularity in the work of the choir,

WHY SOME OPGANISTS PAIL

Finally. I would ascribe as the principal duty of the organist genuine interest in the work of the church itself. In nine cases out of ten the failure of many an organist is due to the fact that his church work to him means little more than doe the job of the man who advertises him. ness has aircauy channed tell per cent, of his total output. There can be no doubt that this part of the industry will sexton and undertaker. Cyrus H. K. Curtis, the owner of the Saturday Evenin finding out what part the men and ing Post and the Ladies' Home Journal, women who are now church organists who gave Portland its magnificent organ recently wrote me:



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before we go into that interesting sub- raise. ject, let me read you a letter from a rector who is also a very fine organist-Dr. Floyd W. Tomkins of Holy Trin- The general impression is that organ-

The last letter I shall read you is a I have quoted before. He writes:

who wish to see their incomes rise.

THE ORGANIST'S IDEALS.

the church itself.

that he must believe exactly what the creed of the church ordains. I have at missed lesson abuse. home a huge book left to me by some (The suggestion as to the booklet was is wiped out. The organist might even go printed in a later issue of THE ETUDE.) so far as to take the view of that wonderful German religious philosopher, derthi Getiman tegoris and the Rudolf Eucken, who contended some time ago that we were facing a spiritual crisis, year 3000 B. C. (the Bronze Age), have

more to him than the men who put in earnestly interested in the broad principle the plumbing or who built the steeple. of Christianity—unless he has a real zeal Let us listen for a moment to a few to see the main purposes of Christ acremarks of foremost ministers upon this complished, whether it be by "Billy" Sunsame subject. Dr. Russell H. Conwell day or Cardinal Gibbons, he has no busithe noted pulpit orator of Philadelphia ness taking a single penny from the church coffers. Furthermore, he will al-

church coffers. Furthermore, he will allowed to the control of the church service. Music worked the control of the church service. Music worked the control of the church service and deliber of the church service and the control of the control of the control of the church to swrked appreciation of the service of the church to the church to swrked appreciation of the service of the church of t morning will be to consider just such a their employees simply because they do campaign as Dr. Conwell suggests. But not realize that the employee deserves the

A PLAN TO RAISE SALARIES.

tity, Philadelphia:

"It thak that organists are well said.

"I thak that organists are well said.

A strong and capake man will always demand more than a modente mean. I be the said one to overcome this? Your associated more than a modente mean, I be the said one to overcome this? Your associated more than a modente mean. I be the think of the said of sixteen-page booklet similar to this I hold note from the Rev. H. K. Carroll, whom in my hand: Music as an Aid to Re-I mave quoted before. He writes:

"The organist is entirely and takes little correct with a different text. These eral thing from church life, and takes little correct with a different text. These workship he servers, 'Dul is the reason for the failure of a large percentage of the color of the failure of a large percentage of the color of the servers. Some of these men whom I have met go to a charch service with the soluble with the service with the service with the soluble with the service with the service with the soluble with the service with the service with the soluble with the soluble with the service with the soluble with the soluble with the service with the soluble with the soluble with the service with the soluble with the soluble with the soluble with the service with the soluble with the soluble with the service with the soluble with the soluble with the service with the soluble with the service with the service with the soluble with the service with the service with the soluble with the service with the soluble with the service wit Despite Dr. Carroll's optimistic predic- spent at least one extra day a week in tion that the churches are prosperous and growing constantly in numbers, his admusic and in other ways.

mission that the services are dwindling You cannot blame the music committee down to one service a day, as well as our knowledge that organists' salaries in and the trustees for thinking that you are very well paid for two hours' work once many posts in the East have been re- a week if they have no means of learning duced very greatly, indicate that there is better. Such a book as I suggest could a fine field for action among organists be read in a few minutes and make a very forceful impression. Lastly, the pamphlet should contain some estimate of the importance of music in the church It must be a very blind organist, indeed, services. It would be impossible for the who cannot see that in any walk of life individual organist to prepare such a sincere belief in a life purpose is essential work, but an association such as yours for success. When organists in church could do it and the individual organists work realize that their success depends could purchase it from you at cost price. not so much upon fumbling the manuals As to the practicability of the plan I on Sunday as it does upon the success of can only quote the success of the "Missed the main purpose of the church, there will be more successful organists and higher work of the Philadelphia Music Teachers' salaries. That is, the organist must get Association, of which I have the honor in closer communion with the spirit of to be President. These slips and placards were introduced two years ago and now This should not be interpreted to mean there are thousands of them all over the

remote and pious ancestor in which the very favorably received and a committee various denominations in the United composed of Messrs. Newman, of Merivarious denominated varies ago are de dan, Conn.; Turner, of Springfield, Mass.; scribed. In looking over this book a Schlieder, of New York; Huff, of Wilscribed. It would be seen that only liamsport, Pa.; Van Dyke, of Lawrence-about a dozen out of some two hundred ville, N. J.; Francis, of Charleston, W. different denominations remained to-day, Va., and James Francis Cooke, of Philavet the spirit of Christianity prevails, and delphia, prepared the copy for publication. will prevail long after denominationalism The contents of this booklet will be

insisting that Christianity must be revolu- a complete diatonic scale . . prehistoric insisting that Chibanany inter to retend to the control scale. Prenistoric tionized outside the church and made pipes have the first four tones of the more universal, more active and more diatonic scale, that is to say, the first manly. Thousands of people are asking of the equal halves of this scale. Diawhere is the Christianity of Europe at tonic intervals frequently occur on primiwhere is the curstaining of Europe at this moment when there is hell let loose tive instruments. The supposition of from the North Sea to the China Sea— the older music writers that the pentaa territory studded with church spires. It tonic scale is the earliest known cannot is natural that this should be an age of be maintained in the face of ethnologicepticism—but unless the organist is cal research.—WALLASCHEK.

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"The passage searcely requires re-notairilia are presented by the construction of the control of the con

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THE ETUDE Child Prodigies. By ARTHUR HARTMANN

Ir is most praiseworthy and natural to suffered, expiated-but ever gone on, Will make you look
You neer sed more
Beautiful than all the see mothers have high ambitions for their
easternal treatment you
children, yet how many lives have been voion to the ideals. see mothers have high ambitions for their merciless in their self-criticism and demade unhappy merely to satisfy the pride I recall a lady who brought her young of some doting parent or relative 1 1 am daughter to play for me. The child was referring particularly to the exploiting of pretty and played in a "pretty" manner.

Of course, I may have been mistaken, but Should any of you be privileged to have a child of unusual endowments, real-talent—not to mention the great spark ize the responsibility and know that for divine. I patted her cheeks and stroked everything in this life, the price has to be her hair, then asked the mother whether paid. Beware that the brain, the "soul," the child ate, drank and slept well, whereis not being developed at the expense of upon the mother poured out her heart; the body. Ever bear in mind the sublime what a time she had to keep her from her shawy ferries are supplemented by seedid leavy Ferries are supplemented by seedid laws of compensation which, sooner or dolls, how she had to, at times, punish her leave to the burstly the burst, eyelows a dees leave, equalize absolutely everything. The to make her take up her violin, and so on. "Madame," I said sternly, "you have much to thank God for. Your child is hood. It makes of them mangled, halfwell and strong, and of a gentle disposiwell and strong, and of a gentle disposiformed beings, and at the age of twenty, when one ought to be merely beginning to tregard life, they are old, treed, and usually, blase's meither mature nor possessing the necessary enthusiant (or possessin

sibly, strength) to begin the real climb.
For without enthusiasm, nothing is worth

"Well, would you then advise me to make The history of those who "arrived" is a painter of her?" I was furious—"most The history of those who "arrived" is always written in red blood, and in the child seet" was my retort.

Why is it girls are taught dancing, fencing, music, etc. (hardly one of which born with the great "Weltschmerz," that they learn passably well), and their traineven in its early childhood days it is tormented by great soul problems, which in stimutes and "the future?"

its exquisite sensitiveness and chaste devotion it hugs close to itself and buries whatever branch you encounter them. eep in its being?

Every truly great artist (which means always tragic. Try to make their lives a high priest of beauty) has realized his joyous and gay, by keeping them as near great, noble and and mission in life, and the "normal" line as possible, and they actay, notice and soo mission in site, and the normal line as possible, and they only those have left their records in the will grow into magnificent manhood and book of time (which have helped others womanhood, and bless you, and the world, attain their hopes) who have stumbled, with sublime creations!

Who Are the Great Jewish Composers?

MR, JAMES HUNEKER recently con- one (he was first hornist in the Munich

heavy heart aches and soul struggles.

deep in its being?

Can you understand the born artist?

Acd to the greatly improved ranger of the provided and the composer has been music, from which the following has sen extracted:

In the composer has been a composer has been extracted:

In the collection of the was brought before Maria Theresa at Vienna, that great Empress sharply asked: "Has the child been has been sharply asked the child been sharply asked the child been has been sharply asked the child been has been sharply asked the child been was the real polish name, a Jewish one; Chopin's father hailed from Nancy, France, a city of many Jewish inhabitants -even Beethoven does not escape. Saint-Saens had Jewish blood in him, as had Berlioz, Borodine, Arthur Sullivan (Seligman), and Bizet, the composer of Carmen. Bach was more Jewish-looking than Wagner, but was of Hun arian origin. Wagner's mother's name, Betra, is Jewish; where the mother's name, betra, is Jewish; she was as Jewish in appearance aman, but he was pure assemt Schulmann's ansoen. Schulmar was Austhe was pure assemt Schulmann's and Meyerbeer and Meyerbee

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trian. Mendessonn and Meyerorer and Goldmark, of course, are Jewish. Richard Strauss is a puzzle. His name is unqualifiedly Jewish, his father looked like.

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CZINKA PANNA.

The Hungarian Musical Joan of Arc.

BY HELEN WARE,

the interesting personage of its composer. Before considering the composer herself, the reader will do well to spend a few moments in becoming acquainted with the peculiarities and history of the Hungarian folk-song. In the seventeenth century and during the early years of the eighteenth the music of the people in Hungary was at its heyday. The songs of the period are altogether unique in their characteristic rhythmic form. Their

Magyar nóta.

LASSAN. Andante.

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CZINKA PANNA.

They sing of the open air, the roadside, the woods, the czigany life, like which there is no other.

of the music commonly attributed to the netisin, fire and emotionalism. Some in-In all musical history, no career is more gypsies is none other than that which the deed might rank her as a charlatan In all musical missing, no determined by the musical m have purloined from the Magyar or compositions and whose playing were so Hungarian race. Indeed in many of their remarkable that they have become closely themes one may discover old church knit with the music lore of Hungary. In- themes with very inconsiderable changes, deed one of the most famous melodies Others have what might be termed a deed, one or the most ramounts becomes a contest nave what might be termed a splayed by the gypsics to-day is known as Czinka Panna, and there are few who are aware that it takes its name from the cendiary themes of the warring Magyar camps, then actively engaged against the encroachments of the Austrians. The Magyar leader was none other than the noble Rakoczy. Strange to say, even in Hungary very few of these magnificent old themes are widely known

Several years ago Hungarian musicians who realized the beauty of the early folk songs sought to revive them by resurrecting the instrument known as the "tarogató." This very individual member of the reed family seems to be peculiar to spontaneity indicates the extreme sincer-Hungary. Much larger than the clarinet to the band signified that they were to it has a deeper, fuller tone, and when keep still. At the end of a brilliantly Strange to say most of them were writ- played by native players is tinged with a improvised cadenza, the cymbal player ten to be played in moderato or adagio melancholy hard to define in words. tempo, all indicating the influence of the Such an instrument accompanied by ing as a signal for the band. Poco a

a never to be forgotten impression. Some of the gypsy bands in Hungary still use this instrument.

THE RAKOCZY MARCH. It was in 1702 that the matic. When she felt that the end was original of the famous at hand, she summoned her band of gypsy Rákoczy March was first players to her bedside. One by one they heard. Like most compo- played through her best known composisitions of its class it was tions. Her famous Amati violin had first played in a very slow never sung with such music before. Fi-tempo. Michael Barna, the nally she fell exhausted and unconscious court gypsy of Rákoczy in the transit to immortality. Clad in (Francis II), is said to have her gypsy raiment and decorated with (Francis II), is said to have her gypsy rament and decorated with been the originator of the gorgeous jewels, her Amati still held in theme. Francis Rákoczy, the grip of death, she was laid away, after many reverses, found It is not possible to reproduce here Sample displayed detachble not characters applied to the control of the still, incompanied that it was considered to the still his power gradually waning more than a few measures of her strik- to our perforated chart in "Stage's System." You no under the attacks of the ing themes and we choose that known this teaching outfit. Write for particulars. more powerful Austrian as Magyar nota written about 1735, Muarmies. Barna foresaw the sicians will recognize that Brahms was fate of his master, and with not above using this beautiful theme. great sorrow and true devoion he wrote the catastro- I CERTAINLY disagree with those who phe into his music. Filled assert that counterpoint and fugue are with fine spirit of patriotism of no use. It is as in the modern

the Magyars."

the wonderful Hungarian music.—HAUPTMANN,

themes from her babyhood, and when she was old enough to hold a fiddle she found the way to pick them out one by one. What was the need of notation? Music was her language, and a baby does not learn to speak by first learning to read.

However, the time came when the obvious talent of the child made it necessary for her to study seriously. When she had learned all that her grandfather could teach her, she started out to play in public. Discarding her frocks and frills she adopted male attire and this mode of dress was never changed until the time of her death,

A SENSITIVE MUSICAL SOUL.

Those of her time who heard her play However, we must realize that much speak superlatively regarding her magpreserved (though rarely played) one is compelled to admit that Czinka Panna possessed an unusually sensitive musical soul. Entirely apart from the innumerable grace notes and runs which distinguish gypsy music from that of all other peoples, Czinka Panna's compositions (like those of the famous gypsy violinis composer John Bihari, 1769), are simple and majestic. They portray the sad fate of Hungary during the bitter period of its struggles.

At fourteen, Czinka Panna married a viola-di-gamba player in her orchestra At that time the accompaniments for such players were not written out or printed. The soloist traveled with bands of gypsies who would extemporize accompaniments as the soloist proceeded. When the soloist chose to play alone, a wink would strike an appropriate chord, servmusical settings of the psalms of the day. strings and the native "cimbalom" makes poco they would take up the accompani ment of the solo, mostly ending the number in a furious Csárdás.

Like her race Czinka Panna had an insatiate craving for decoration, particularly jewels. Her death was most dra-

and the characteristic inter- schools, where Latin and Greek are omityals and rhythms of Hun-ted, on the ground that they are not used garian folk music, there is in after-life. Latin and Greek once no wonder that it has be- learned may be forgotten, but the scafcome "the battle hymn of folding on which the learning has been built in the school remains standing, It was Czinka Panna, the though invisible, and gives a support to wonderful gypsy woman wonderful gypsy woman all knowledge; so do counterpoint and violinist, however, who first fugue give to harmony a life, and a flexicarried the Rákoczy March bility, that makes out of a compact mass beyond the boundaries of a living and well-organized entity. Per-Hungary. haps a musician may have as little oc-Czinka Panna was the casion to write fugues as to speak Latin; granddaughter of the but his waltes and songs will at once famous Barna, and like the betray what he knows of composition, musicians of her class, her and we should obtain lightness and education in the art was facility, instead of that egotistical oppreslargely of the "parent to siveness which weighs us down like a child" type. She listened to huge alp in so much of our modern

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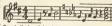
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THE VIOLINIST. THE deplorable war now raging in

Europe will have a widespread effect on the art of violin playing and music generally in the United States and on the fortunes of American musicians.

Germany, which is at present the storm center of the war, with her great export trade at a standstill, is the world's greatest producer of violins, 'cellos, violas, double-basses, bows, and, in fact, all string instruments, as well as strings and musical small goods generally. Even if the goods could be exported from Germany to this country without interruption, it is doubtful if the factories producing these goods could fill orders promptly, since a large proportion of the workmen must have been called away from their work by the war. The manufacture of these goods calls for specialized labor of the highest skilled type, so that there would be no other labor available to take the place of those called to the battle field.

Goods of the classes enumerated above have already advanced in the American so many foreign musicians will be obliged markets. One of the largest music houses to take their places in the armies of the in America has sent the following circular to the trade: "Inasmuch as the war in Europe prevents the further production, as well as the shipment of a general line of musical instruments and musical supplies, we are obliged to suspend all catalog or other quoted prices, and to announce that advances must be made upon the prices of these goods, consistent with present and future conditions. This will apply only to articles of foreign production, unless goods made in this country are advanced in cost of manufacture. Present advance is substantially 25 per cent, over former prices, but this is subject to change."

Germany produces enormous quantities of gut and silk strings for musical instruments, in fact, she is the largest producer of strings in the world. The finest and most expensive gut strings come from Italy, and if Italy gets into the fight, it from even professional musicians, a would be extremely difficult to get ship- giving the trade only a very scant di ments of strings through. Saxony produces large quantities of the finest silk violin strings, which are exported all over the sale of foreign music will practical

If the war lasts any great length of time the United States will no doubt learn to manufacture all kinds of musical merchandise and strings, which are now imported from Europe, but temporarily prices are bound to be higher. Using the same methods it would be impossible for American workmen to produce instruments and small goods at anything like will eventually result in a great impets the low prices at which Europe has produced them in the past, owing to the the manufacture of musical merchandst cheap labor of Europe. The cheap labor in our country. The United States of the Mittenwald and other localities in not go on forever "sneezing when Europe Germany, where violins and other musi- takes snuff." A little healthy independent cal goods are made in large quantities, ence for a while will have the best por turns out these goods at prices which sible results, seem almost incredible. The cheapest grades of violins can be bought from these manufacturers in Germany, at wholesale, for less than \$1 each, and the been patented is on the market in Europe cheapest grades of bows for 12 and 15 Instead of being made of one piece cents each, with all other goods in pro- wood, the bridge consists of three piece portion. Of course, such goods are of of wood glued together. The inner late the cheapest possible quality, but the mar- is of pine, with two pieces of mp vel is how they can be made at all for glued one on each side of it. The three such prices. The German goods of finer layers of wood are no thicker than quality are cheap in proportion. The secret is the labor. This cheap labor the bridge gives the violin the deep of could not be obtained in our country, but tone of an old Italian instrument. American ingenuity would no doubt learn bridge is said to be particularly beach to make these goods in large quantities in the case of a violin with a hard room PHILADELPHIA, PA native-made goods mig.,t approach the marked degree,

HOW THE GREAT WAR AFFECTS foreign in price, and we might, in time countries.

It is said that the dry and sunny mate of Italy has much to do with the excellent quality of the Italian gut strings but we have localities in Arizona, Ner Mexico and California which greatly to semble the Italian climate, and where semble the Italian climate, and where strings just as good could no doubt be made, if skilled workmen, who know all the secrets of the manufacture, which have been handed down in these factorie for many years, could be obtained. The war will also stop very largely the importation of genuine old art violins,

The war will likely benefit the Ameri

can teacher and soloist, and the orchestra violinist to a great extent. Thousands o American students of the violin and other string instruments have come back home and to a very large extent these student will study with American teachers in the large cities of our own country. This ought to make a boom in the business of the American violin teacher.

The American concert violinist and American performers on string instruments ought also to be benefited, since various countries at war. The America people have catered to the foreign musi ian so long that it will no doubt be revelation to the public to find what excellent musicians we have in our own country, and how well we can get along without foreign he'p.

POPEIGN EDITIONS.

One of the worst inconveniences of the war will be the difficulty of getting for eign editions of music books and shee music. While it is true that a great de of the best music of the world has been reprinted by our American publishers, ye there is an immense number of composi tions which can only be obtained in for eign editions, and many others which are subject to international convright, makin their publication here impossible. Amer ican music dealers have in many cases at vanced their prices on foreign music, set eral of them demanding full retail price count. The result of all this is th American editions will enjoy a boom, an stop, owing to the prohibitive cost. If the war lasts any length of time the America publishers will no doubt take advantage of it to publish many compositions which have only been obtainable in foreign ca-

Considered as a whole, while it may result in temporary confusion for a feet months, the fact that America is throw on her own musical resources for a while to the cause of music in America, and to

A NEW BRIDGE.

A NEW style violin bridge which be by specially devised machinery, so that the tone, as it softens the hard quality is TECHNIQUE ESSENTIAL FOR SELF-EXPRESSION.

A young lady violinist writes to THE RTUDE: "I have played the violin for eight years, having had but three years instruction. In my mind I can hear the quality of tone, the crescendos, diminsendos, softness and loudness of tone, etc., that I desire, but cannot play the way I feel. Is this a lack of technic, and with hard study will I be able to express myself satisfactorily? Are other punils troubled similarly, or am I backward in this respect?" It is a very good sign indeed that our

sound right, but have not the power to remedy it. Their technic is not develgood to a point so that they can express what they feel. This is why great teachers of the violin compel their pupils to on through years of technical drudgery. that they will have the mechanical ability to produce the correct musical ef-Take the swelling and decreasing training, before even the simplest commsition can be executed in a really ar-

tistic manner. Our correspondent will certainly not arrive at a technical state where she can express herself perfectly, unless all the fundamentals of her playing are correct, and unless she knows exactly how to study and build up her technic. Her best tourse would be to take a course of instruction from a really eminent teacher. He could advise her what is lacking in may never have had a chance to study with a teacher who understood the important art of technic building.

OF A VIOLIN.

contains the information that the violin the industry was re-established. question has "been in the family" for time that it is a pretty sure proof that once. t is genuine. This does not follow at began very soon after the supreme ex- tones more harm than good. cellence of the Cremona violins began to the world to fool the unwary. Most of often sold as genuine, and it takes a esteemed and in great demand in Great great expert to detect their falsity.

ANSWERS TO CORRESPOND-ENTS

C. A. G.-The sign you refer to is the turn. It indicates that certain notes are to be added by the performer.

As turns are played in a variety of ways, although the basic principle is the same, you had better consult a good dictionary or encyclopedia of music, or a work on theory, where you will find many examples of turns and their execution.

H. G. L.—It is a pretty well established fact that the tone of a violin is improved by being played on for a considerable orrespondent feels her shortcomings, and time by a good violinist, who plays in that she hears in her mind how the tones good tune. The tone of a violin which that see heats outd, even although she is not has been so played, seems to be more free, able to come up to her ideal. She is even and sonorous, and the quality seems perfectly correct in her theory that her to be improved. Just why this should be trouble comes from a lack of technic. so is not known, although there are many Technic furnishes the wings by which we theories. Most of the theories ascribe the No technic; no flying. Thousands improvement in the tone to a change in violin students are in the same boat. the arrangement of the molecules of the They know that their playing does not wood of the violin through this long-continued vibration. Otto, in his work on the violin, claimed

that practicing chords in fifths all over

the violin, each chord being played several hundred times, had an extraordinarily favorable effect on the tone of the notes so practiced. His method was to take a chord of the fifth and play it several hunof a single long tone on the violin. How dred times with a full bow. He claimed that after this had been done, the chord, tremely difficult in execution! One must and also each of the notes, say B and be a past master of the art of bowing F sharp composing it, would be vastly imto achieve it. Every other detail in vio- proved. Another chord of the fifth was in playing calls for perfect preliminary then taken up and played, and so on until all the notes of the violin had been "developed" in a similar manner. Acting on this theory, an Indiana violin maker invented a machine to do this work. The of All violin was clamped into position and a mechanical device sawed the how across the strings for hours at a time, being driven by an electric motor. A movable bar held down the strings at the interval of a fifth, and was advanced from time to time, until all the notes of the violin her playing, and how to remedy it. She used in ordinary playing had been treated. The inventor called his device a "quick aging" machine, and it attracted considerable attention. In response to extensive advertising he secured violins for treat-AGE NO GUIDE TO THE VALUE ment from all over the country, but, unfortunately, just as the enterprise got to EVERY other letter which comes to THE going in full blast the factory took fire, ETUDE, asking an opinion as to whether and all the violins were burned up, with the writer's violin is a genuine Cremona, no insurance. I have never heard that

A newspaper wag claimed that people ifty or one hundred years. People writ- living near the factory burned it down, ing these letters seem to think that if the unable to stand the hideous racket of a volin can be traced back this length of dozen or more violins being "aged" at

It is extremely doubtful if the effect all, since the imitation of the Cremona of a mechanical bow, roughly sawing at violins and labeling them with false labels the strings of a violin, would not do its

A. B.—Thomas Perry, Dublin, Ireland, be pretty generally acknowledged There 1767-1827, was one of the leading violin are hundreds of thousands of violins in makers of Great Britain. His workmanthe world to-day which are seventy-five or ship, varnish, model, and all the appoint me hundred years old, and which bear ments of his violins are of the highest the labels of the old masters of violin character. He made many excellent aking, and yet which are far from be- copies of Amati. His violins often have ing genuine. Artists commenced to copy a stamp of "Perry," or "Perry, Dublin," the great paintings of the world almost burned in the wood. 2.—There is no as soon as the paint was dry on them, fixed value for violins of different makes, and many copies are in existence, some as the value is purely arbitrary. I have great excellence. In the same way the known of Perry violins selling from \$50 ork of the great Cremona masters has to \$200, according to the quality of the been copied millions of times, duly tick- violin and to circumstances. You would ted with their names, and sent out into probably have to pay an American violin dealer from \$100 to \$200 for a good these violins can be detected as imitations Perry. Thomas Perry, in 1820, formed a almost anyone who knows a little partnership with William Wilkinson, and about the violin. Some are counterfeits of for almost fifteen years the business was supreme art, like the counterfeit bank bill conducted under the name of Perry & of a great counterfeiter. Such violins are Wilkinson. The Perry violins are highly

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A CATECHISM FOR LITTLE MUSICIANS.

A FEW months ago the Musical Record of London printed this ingenious list of questions for tiny music workers:

1. QUESTION. What do you seek? ANSWER Fortune (For tune),

2. Q. How do you weigh your motives? A In scales

3. O. What medicine do you take?

A tonic. 4. Q. What do ambitions aspire to be?

Dominant 5. O. What note helps you in the

A. The leading note. 6. O. What do you use at dinner A. A (tuning) fork.

7 O. What kind of work is yours?

8. O. Which note unlocks your door? The keynote. 9. O. With what do you secure your

A. With chords (cords).

10. Q. What is your advice to boys? A B sharp.

11. Q. To girls? Be natural and avoid airs.

12. Q. Which note do you despise? A flat 13. O. Which of the great composers

can you most readily grasp? A. Handel (handle).

14. Q. Name a musical cobbler, Schumann (shoe-man),

15. Q. Which is the most appropriate key for "water music A C (sea)

16. Q. With what do you decorate your waist? A. A hand.

17. Q. Name some useful members of the orchestra? A. Strings.

instrument? A. The bass (base) viol (vile).

19. Q. What is the favorite instrument? . The trum-pet (trumpet).

20. O. Name the smallest kind of drum, A The drum of the ear.

21. Q. Name the anatomical instrument. The trom-bone (trombone).

22. Q. What organ stop reminds you of a rude Spanish nobleman? A. The Bourdon (Boor Don).

23. Q. Who is your good fairy? . The metro-nome (gnome) 24. O. Which key is in the army?

A major. 25. Q. Which keys descend into the

depths of the earth? A. The minors (miners).

A. The staff.

catechism?

A. Fiddle-sticks.

FORTUNATELY for art, we find even at tune. Just fancy playing me for B when the present day painters, sculptors, archi- I'm A!''tects, poets, and composers who are their thoughts in forms of beauty. In One. is new; for, Second, Novelty alone does think-they get provoked and think she not indicate progress; and Three, No is fussy—yes, indeed, they do!"
enduring art can exist without that happy
"Well, you can't be too particular," enduring art can exist without that happy combination of the intellectual and the said the Squeaky One. beautiful which has lent such a permanent quality to the works of the great now what would they be if teacher was masters through all past ages.-EDGAR less severe?" STITTMAN KEILEV

Department for Children Edited by Miss Jo-Shipley Watson

After Hours in the Studio.

"SAY—hello—down there!" said a said the Deep One savagely, "is that they queaky litle voice up stairs." all want to go too fast, hurry—hurry squeaky litle voice up stairs. "Hello yourself," grumbled a deep more new pieces-and they must be pretty ones, too!" "Suppose we suggest," answered the

bass from below. "Let's chat a bit. I've been so overworked to-day," said the Squeaky One, Squeaky One, "that they go slower. confidentially "Oh bother!" mumbled the bass voice. new piece; we will be on this piece some him."

The last student had gone, it was dusk time, perhaps a month or more. We will in the studio. The lid of the piano was not leave it until each little part is per- chorus. wide open and the evening breeze swept feet-in fact we do not intend to hurry the overworked keyboard and sent the over it; we do not care if you don't have lessons of him," the little president we sheet music on the rack swirling across a new piece for a twelve month. This on, "Think of the fiery energy smile the floor. It was the end of a warm, one must be learned—learned, mind you, in his brain and fingers, not guessed at."

"Well, for my part I don'

estiess, three-out day.

"Come-let's talk it over," said the "Why, I believe there would not be a squeaky One peevishy.

"You'll have to meet me half way, that," said the Deep One. "Indeed I Squeaky One peevishly.

then," the bass voice rumbled like dist think every one would go to a new teacher—indeed I do." tant thunder.

So they both stepped from their "I don't; I think there would be a complaces and sat down together near middle plete turning to the side of thoroughness The Squeaky One was no other than -I believe, too, that results would show that provoking tone 'way up there, you that we were making new standards-oh, never can tell just where, some place be- this sloppiness will never do, Bessie tween the fourth and fifth lines in the must count aloud, Mary must play treble. The Deep One was no other slowly, Edith must memorize and Ruth where in the contra octave.

"I'm completely worn to the bone!" cited when the studio door opened and sighed the Squeaky One. The Deep One teacher entered. 18. Q. Which is the most contemptible said nothing, he never talked much. The treble was known far and wide as the "I'm going to do differently, they must

chatterbox. "It was Bessie's lesson day and she be prepared, or I will not have them," said for the tenth time, I'm sure, that and she shut the piano lid so quickly she couldn't count out loud and play at that the Squeaky One barely got back the same time. Absurd, foolish grift, to her place, while the Deep One was doesn't she know that's about as silly as saying you can't walk and talk at the care, "I'll help teacher," he said bravely, as saying you cant wan and tak at the same time. Do you suppose all the Bessame time. Lo you suppose all the ness in the world say that?" And as the intend to do from now to Christmas Deep One sat silently staring out the and from Christmas to now." So the window, the Squeaky One went on to Deep One started off to help teacher, and

ay that Mary was equally foolish. "Teacher said, sharply, 'Slow down,' and Mary answered, 'I've got to play fast or I can't play at all.' Now every one knows that you must play slowly in order to play fast. Dear me—how much 26. Q. What do you lean upon in walk- we hear these days of slow practice."

"Yes," said the Deep One approvingly, "I think that is the greatest need in this 27. Q. What is your opinion of this studio. Suppose we suggest it to every tralto).

one taking lessons here." "That's one reason why I'm so over- cendo). worked to-day-I've been stumbled over so much that my nerves are all out of

"Oh, that's not half so bad as not indicated by a curved line (Slur).

laying you at all!" laughed the Deep Quality of sound (Timbre). modern in sympathy and yet able to clothe playing you at all!" laughed the Deep spite of the present confusion of tongues five minutes, because I'm bass, and away in our Babel of Art, there are two or down there I don't get played—they third and fifth above (Triad) three precepts that are universally in- simply jab at me and hurry off. Some-First, The freedom of the times it's beyond endurance, and the will: we are not to be forced into accept- funny part is this, when teacher corrects ing the dictum of every man who seeks and says, 'Now get your bass, be sure to impose upon us something because it your bass is right,' why what do you

"If they are as careless as they are

"The trouble with the whole business," separate measures (Bar),

change of pitch (Enharmonic). The stress upon particular tones by its sensations with words, there bes which the rhythm is made clear (Accent). A line drawn across the stave to

The highest female voice (Soprano).

"From this time onward," said teacher,

count, they must play slowly, they must

best you can at your next lesson, for the

DEFINITIONS MEAN?

(Answer by using one word.)

A night song or piece (Nocturne).

The keynote of the scale (Tonic)

Work or composition (Opus).

same pitch (Unison).

(Violoncello).

tion (Fine).

watching you.

AT THE CLUB.

A LITTLE CHAT WITH A PURPOSE "THERE is one musician I am actually fraid of," said the demure little pres-

dent.
"The idea!" echoed five girls at once "Who is it?

"Franz Liszt-why his music is in like a dynamo, I simply get all charged up with him even when I read about him," said the little president.

"He casts a spell and it's ages, y know, since he died." And the lim president went on about the hypnotic fascination of Franz Liszt.

"You know his eyes were deep-set an I'm sure his shaggy eyebrows must have made them seem more brilliant, and ho don't think I should have really tremble before him because his mouth seem Suppose we say, 'Now, dear, here is a mild at least, in the pictures I have o

"What a funny girl you are," said the

"Oh I just love to imagine taking

"Well, for my part I don't dote upo fiery teachers," snapped Mildred. "The most generally get you so twisted in knots of fear that you can't do a thin but tremble."

"Oh! I'm sure that sort of fear vanity," said the little president, "or last of preparation. You know how the counts even more than the trembles.' "I'm positive that Liszt did not on

tice much," said Mildred, "because yo know some neonle have a genius for ex than the tantalizing bass located some can not have a new piece every lesson." cution and he was just born with The Squeaky One was getting quite ex- technic."

"Yes-but even a God-gifted genin

has to work," Beth remarked dryle "Think of all the stories we have re this year about Paderewski's practicin every minute part of a piece, taking i apart and dissecting it as we do a frog in our zoology class."

"Really, girls, I think Beth has made: good point," said the little president "Surely if we did examine the muscles and ribs and nerves of our pieces w might be more intelligent players that now won't you help, too, by doing the

"Really, girls, I'm going if you insi-Squeaky One and the Deep One will be upon comparing music with animals! and Mildred whisked out of the room "Oh don't pay any attention to her WHO CAN TELL WHAT THESE said the chorus, "Go on Beth, with you

dissecting theory !"

"Well, you know the frog we use it A deep, full-toned, female voice (Conthe dissecting room is beautiful, but st don't in the least know anything abor Increasing in power of tone (Cresits workings until we dissect it, and piece is beautiful, too, but we don't really In a smooth, gliding manner (Legato). know how wonderful it is until we tab it apart and see how it is made-the are the periods and phrases, the fir A smooth passage from note to note subject and second subject and the devel opment and key relationship and all the wonderfully helpful when you pro

A chord of three notes, a root with "Why not take up musical form for our study next year?" the chorus si Sounds in perfect accord, being the animatedly. The bass violin in a string quartet

Music is a higher, finer speech to The end, the conclusion of a composithe spoken word. In those moments who the ennobled soul finds itself incapal Denoting a change of name without a of expression with words, when it spairs of capturing the finer nuances Music. All true song has this foundation K. VON WOLZOGEN

(Children's Department continued to page \$

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Chas. W. Cadman, S. Coleridge Taylor, \$3.00.

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greatest corn and wheat crops of all
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the opening of this season, there is no lessening of educational musical activity throughout this country. Business for the month of September has been phenomenal. Our organization, however, has been such that we believe we have given the satisfactory service it is always our aim to give Every school and every teacher should communicate with this house and get full details with regard our mail order method of music supplying, with regard to our catalogues, our exceptional discounts, terms and serv-

Let us send our first batch of catalogues to any who are interested, or, better still, let us fill an order. Our best advertisement is the filling of an order; -carefully, intelligently, it will be done and in an advisory way if it is desired. Our song catalogue, as well as our octavo catalogue of church and secular

music, has been greatly augmented dur-ing the past month. It has been our good fortune to purchase the entire catalogue, including copyright, plates, and copies of the Wm. Maxwell Company, of New York. Separate note with regard to this will be found elsewhere in this head.

ctavo music by the best-known Ameri- in these columns last month, are finding their was into general favor, and to the addition of this catalogue to our their further introduction, we shall eady extensive song and octavo num-s will mean that we can furnish the The strings are of a very superior grade, stems extensive song and octavo number of the strings are of a very superior grade, or will mean that we can furnish the foressional voice teacher, and the choral ad choir conductor with even still better no violir player should be obliged to no violir player and more satisfactory service than ever put up with ordinary strings as long as before.

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Stabat Mater. Rossini

In pursuance of our policy of adding to our own catalog editions of the most popular standard, sacred and secular cantatas, we now announce that we have in preparation Rossini's "Stabat Mater." This work is by far the most popular setting of the grand old mediaeval hymn. It is sung frequently with both the orig-inal Latin text and to the well-known Christopher Marks, Harry Rowe texts will appear and a new set of plates has been prepared with the utmost care.

The special introductory price in advance of publication is 25 cents, postpaid.

Christmas Praise. Six Carols. By H. M. Staton

We have in preparation, in small booklet form, a set of six carols for Christ-mas, by H. M. Staton. This is in no sense intended as a complete Sundayschool service but the carols may be used either for church or Sunday-school. The music is all new and original, but the texts are selected from either standard or traditional Christmas hymns and carols. Mr. Staton's music is attractive There can be no question but that this characteristic and dignified, such as will America's opportunity in music. The appeal to all lovers of bright and good

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Our new edition of this standard Church Cantata is now on the press and copies will be ready in a short time. We will continue the special offer during the current month, however. The "Cruci-fixion" is one of those works which should be in the library of every choir; in many churches its performance is an annual feature. We feel confident that our new edition will prove satisfactory in all respects. It is printed from new and specially engraved plates and it has een prepared with the utmost care.

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Organists and choir masters in search a short and effective Christmas cantata for church use, will be interested in examining the "Holy Night" by Mr Lucien G. Chaffin, This is a work of thirty pages and consists of elever numbers including three congregational hymns. This work may be performed very satisfactorily by a small chorus or even by a quartet. It is very musical throughout and not difficult of performance. There are solos for soprano, alto or baritone, and tenor. We would be pleased to send copies of this for examination to any who may be interested.

Souvenirs for the Pianoforte. By George L. Spaulding

This unique set of little pieces is destined to become very popular. Each one contains a popular theme of some great composer with an introduction. They also have words suitable to the theme They lend interest to every young pupi and make a good stepping stone into the classics. There are some twenty pieces in the volume and each one is a gem, The special introductory price in advance of publication is 20 cents, post-

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Hubbard W. Harris

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edited and fingered, and with special explanatory notes to several, besides a brief but illuminating essay by Nicels on the composer's life and works. I see that the composer's life and works. This work will be ready for delivery and then they are suitable for reacher and then they are suitable for teacher and pupil only, but the most useful due to the suitable for teacher and pupil only, but the most useful due to the suitable for teacher and pupil only, but the most useful due to the suitable for any pupil and is one of publication is 30 cents, postpaid.

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This is one of the standard study books for the violin and it is a work work which would be difficult to replace as it

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ner, arranged in progressive order an proceeding by slow and easy stages. Th youngest students should have no diff culty in mastering the contents of the author is a violinist and teacher of man years' experience.

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Advance of Publication Offers Withdrawn November First

We have had an exceptional numb of works in press during the past two or three months; we therefore have an ex-ceptional number of works coming from All the works withdrawn on this da

are from the Presser Collection, new numbers, as follows: 50 Lessons for Medium Voice—Con-

15 Studies in Style and Expression Op. 25—Concone. Plaidy's Technical Studies for the

Pianoforte.

4) Daily Studies. Op. 337—C. Cress.

30 Studies in Mechanism for the Pianoforte. Op. 849—Creny.

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These editions of well known as standard works are without equal—edelited, carefully engraved from the kental, best of paper, printing, the pix metal, best of paper, printing, the put in no case larger than any competin editions, the discount always better, the binding the best which is made. Inso on getting the Presser Collection of the so-called cheap editions which a desired. Any dealer can supply you buying from the Theodore Presser Con

We will continue the special offer this work for one month longer, although it will soon be off the press. The rein fact it seems to be regaining some of is an ideal instrument for a small thu where a pipe organ is not to is also very desirable to be had in home. Our new collection contains pic suitable for all occasions; all of modera It is one of the best books of its kin The special introductory price in a

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which would be difficult to replace as it covers a great deal of ground in a practical and interesting manner. Our new offician of this work is to be added to see the definition of the decimal and it has been prepared with election and it has been prepared with election and it has been out an edition for medium work who will be published in a short time. The special introductory price in advance of publication is 25 cents, postpaid and others. They are supplied with Full and others.

during the period of the announcement of this work. This pack of cards will be quite unique. They will be as near set of regular playing cards as it possible to make them, except that the suits will be called by musical names, instead of hearts, diamonds, clubs, and instead of hearts, diamonds, clubs, and spades. Any game playable with the usual cards will be playable with these, and the advance of publication price is 25 cents. We believe it will pay to buy 25 cents. We peneve it will pay to buy a number of packs of these in advance of publication. There will be no risk in doing so. They will be well made and very attractive.

Twelve Etudes Elegantes, Op. 30. By Theo. Lack

During the present month we will issue a new set of studies by this popular French composer. These studies are in-tended not only for mechanism, but also for style. There are very few studies in cases they almost approach pieces, but The best possible name for these studies is "elegant." They are a little above the medium grade and could possibly be studied. We take pleasure in recommending these works to our readers.
Our special advance price on these studies is 25 cents, postpaid.

Statement Made in Compliance with the Act of Congress of August 24, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published monthly at Philadel-plic, Pa., required by the Act of August 24, 1912.

Note.—This statement is to be made in duplicate, both copies to be delivered by the publisher to the postmaster, who will send one copy to the Tbird Assistant Postmaster General (Division of Classification), Washington, D. C., and retain the other in the files of the post office.

Editor-James Francis Cooke, Philadelphia. Business Manager-None. Publisher-Theo. Presser Co., Philadelphia.

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[Form 3526, 4



Enthusiasm the Keynote of Success By ROBERT BRAINE

mons Hardware Co. of St. Louis, which and bounds. is probably the world's largest hardware the humblest beginning.

the great merchant, "Nothing else, just enthusiasm," said

Enthusiasm," was the laconic reply of his work might as well hang up the opportunity of seeing the great violinist Nothing clse?" asked the interviewer. ever accomplish. The lives of the great through the keyhole. Paganini laid his ever accompuse the result of the results and the slowly doxical as it may seem, quite the opposite ples of how their enthusiasm for violin opened it. "Now," thought his admirer, is the case. The lack of power to proother merchants were up, and stayed long desire to achieve a great and greater idolized human being and put it back its training. Everything else depends after codings were up, and stayed long desire to achieve a great part of the case, without playing a note. In the Englishman was disappointed in legato passage playing. By it the capabox he missh, and the hours of practice, so irknome to flow he missh, and dramed by night, and the hours of practice, so irknome to the case, without playing a note. In the Englishman was disappointed in legato passage playing. By it the capabox he missh is high that the property of a pian hand is hest proven and

A REMUSEAFER interviewer recently asked to his work, and felt unbounded joy as violin. An English admirer tells of have It was this feverish love and veneration E C. Simmons, president of the Sim- he saw his business growing by leaps ing engaged a room at a hotel, where the for the violin and violin playing which great violinist was staying during one of made Paganini what he was-the great-Mr. Simmons reply contains a great his English concert tours, directly next est violinist of all time. bulles, where we was largest hardware

All. Sommons reply contains a great matter, to that occupied by the great materio, can be building up this immense busines in bailding up this immense busines in a building up this immense busines in a large transfer and the contained for experimental properties. The definite rheard the violinits of come into the form in any branch of the musical art. The admirer heard the violinits of come into the violin student who lacks enthusiasm for adjoining room, and unable to resist the fiddle and the bow, for any good he will in his hours of private practice, looked are used incidentally, as a luxury, with

Continuing, the hardware merchant, laying carried them over apparently un. "I will see how he practices those resho capting, the hardware merchant, playing carried them over apparently un-the capture of the o baild up a great business, how, when age, he practiced for months at a stretch eyes devoutly heavenward, kissed the generally with the passages for stationary he started, he was at his store before for over ten hours a day, with a feverish violin reverently as if it had been an hand. Nothing is more necessary for

No instrument is so dependent upon passage effect as the pianoforte. While in singing and violin playing the passages of bow he might increase his business, the average student, were to him periods not seeing the great man at his private city of a piano hand is best proven, and larger the public better; how he of the most intense iov. An anecdote work, but got an extraordinary revelablement of the greatest possible enflusiasm gives an insight into his feeling for his tion of the veneration he felt for his art. —KULLAK.

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THEORY AND NORMAL COURSES

THE Century Opera House has launched holdly into its second season, the opening work being Gounod's Romeo and Juliette. Lois Ewell and Orylle Harold, heing the artists who took the principal rôles. EASTERN NEW YORK Bashin Joseph Research British Bashin Participation of the Scholar North Management o NORMAL of Pine Arts Indiana, Po. Touter of Single Rottle and Lecture Research of Single Rottle and Concerning.

VIRGIL SIRS. A. William of Concerning and William of Single Rottle and Concerning and American Street Rottle and Single Rottle and Sin

Among those killed in battle is the father of Fritzl Scheff, the well-known light opera singer, Dr. Godfrey Scheff was a surgeon in the Austrian army.

EDGAR STILLMAN KELLEY has managed to get safely back to the United States after his very successful visit to Germany, where his works have heen much appreciated.

The World of Music All the necessary news of the musical

world told concisely, pointedly and justly

HAROLD DAURE is now in the United States after a most successful tour in Australia.

The proceed with its scheduled plans, The Chicago symphony Orchestra, is also farty of the more and the process only two of its members are absent on account of the war.

Europe is temporarily at an easy.

A Graman stratistician, says Hasiol
America, has necertained that among 4,50
musicians who dred in the years 1876 as
proportion being women singers. Thirty of
the four thousand died insane. The are
are duration of life of these musicians was
sixty-one years.

OSCAR HAMMERSTEIN having been forced to give up his dreams of opera for the presence of the pr

any hothing of his wardwide and institute.

It is announced that fully two describes will be represented by great charles will be represented by great charles the control of the control

A Mannes are Szot, \$150 and \$100.

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VONENDE SUPPLIES THE STATE OF T

Date of the Histories of The Production of The Histories of The Production of The Histories of The Production of The Histories of the State of the Histories of

RAINEDIDGE CRIST, the Boston composer, who has just returned from Europe, declares that the German music publishers are in a panic owing to the fact that the German government is using up all the music plates to make hullets,

The report that the Boston Opera season would have to be ahandoned is lickly likely to prove false, as Mr. Henry Russell, the Boston impresario, is now on his way over this country, and the chances of getting together an opera company are considerably setter.

A REPORT from the New England Conser-vatory at Boston, indicates that judging from the number of pupils who have already entered for the coming term, the European war is going to help rather than hurt Aineri-can musical educational institutions and

war is some to holp rather than horr Americanders.

It is possible that the now definer is, the continued with his middle is a continued by the continued with the most able to the continued by the continued with the continued by the continued b BURROWES Course of Music Study for Teachers.

Abroad

The New Opera at Hamburg has an mounced that it is hankrupt owing to the violinist, is in Australia where he is the thousastically applauded by this British suits.

The Revilla Royal Opera opens only two weeks latter than usual with a performance of Lohengria, the wide relief of Royal Opera opens only two Boston Symphony, is having difficulty by hirth of Germany, as he is a flower

An "Aid Association for Destitute Artists" has been formed in Berlin to busicians thrown out of employment, the musicians thrown out of employment, the model of the description of the

THE British War Office Council has com-sisioned certain musicians to give concerts patriotic and other music in the hospitals cher the wounded.

JOIN MCCORMACE, the famous Irish tenor, who is now in London, is said to have bought while in the said on the find in the said one-half for those on the fing line, and one-half for the soldiers in the boughts!

the hospitals.

The college of Jacques-Dalcroze at Heigens, Germany, has been converted into a peptial. The educational work of this brown institution will therefore have its sudgmarter in London for the present.

Tas famous Hailé Orchestra of Man-phater, England, is now without a conduc-tor, Michael Balling, its recently appointed set being a derman. He has been de-cited in his own country and is supposed obe serving at the front.

The management of the Bayreuth festi-vils has announced that the money paid for perfermances cancelled owing to the war will be refunded, and many parriotic Ger-nam are using the money than the returned to then for the various war funds of their

THE RUMOY that Fritz Kreisler, the emi-nant Austrian violinist, had been killed has cured out to be faise. One musical journal gos so far as to say that he is safe in Youn, and will be able shortly to proceed to America to fulfill his engagements for the coming season.

fing great choral feetivals which usually the place about this time of the year in Segiada have all been shaudhounded begind the Seechal tenson of opera at Corent Garden will be from up. Nevertheless, there are many size of musical activity emanating from the Strikks capital and other English musi-

By MRS. A. J. OSBORNE First get your members. How? Very special work for the season and sees to simply. Three people with a similar purit that every week marks an advance in lost is a nucleus. If they are enthat work. Unity of experience binds few that the properties of the state of thusiastic their enthusiasm will spread, club together. A club composed of a few and before anyone knows it the club has pianists of the virtuoso type and a few coming to it from everywhere. amateurs of the beginner type is rarely What keeps a club together. Unity of successful. The more homogeneous the Purpose. Unity of plan. Unity of ex- club is the more liable it is to hold to-

would join a music club. It is taken for the members feel that they are getting standed that they want to go ahead—to something from the club they will do anythrough broads idevelop more power thing to help keep up the club. Aimless through broader information. Unity of social gatherings never produce results Plan is shown when the club adopts some which lead to a really good musical club.

Thu well-known French composer, Aiberic Stanley, Ruth Ashley, Estelle Wentworth, the salle defending his home against the Gertude Rennyson and William Meyers. All of those singers have been successful in opera here and abroad.

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and I fear you will think I am ungrate- piano to stand more than a human being ful, if not downright impertinent; but, —teacher has told me that they are so Auntie dear, there are some things about delicate in construction and so sensitive music lessons and practicing that you to heat and cold. do not understand. I'm going to tell you Of course I know it would be too the straight plain facts in my case, be-cause Cousin Delia complained in her because you do love yours even though last letter to you of my slovenly ways you did store it in a mill; but really of practicing.

hard slippery bench at least four inches Delia complains about my not practictoo high, to run your sewing machine? ing in the evening, I would if the link I know the bench looks stylish, but it's was good, but what can one see from 1 too hard and too high and it makes me glaring ceiling light; a desk lamp costs so uncomfortable I can't pretend to work little enough compared with the use the way I should.

plainly enough if you had to do three would come in the right place. I tell you hours a day on it, is a chair with a back Auntie, it is these little things that make and a sane seat. You have read how us want to practice.

fussy some of the artists are over their

I have a real longing for a place to seats, some of them even carry their own keep my music, it is in the piano bench chairs or stools or benches, and I don't now where Delia keeps her gloves and blame them or any one for making a yeils and its getting most awfully tom. fuss over a piano stool that's uncom- Auntie, if I can't have a new piano can't fortable. Really, Auntie, it isn't the I have a place all my own to put my practicing itself but these little outside music. I believe I would love it more things which keep me away from the if it were clean and not torn. piano. I might just as well say it now -I'm not on the best of terms with the played at the last recital and I know you piano either. I know it's yours and that it was once expensive and beautiful, but I'm so glad you are to let me take lesit's beyond hope of keeping in tune; it's sons this summer, for I lose so much half a tone lower than teacher's piano in the long vacation. Teacher says I am and it rattles in every joint when I use ready for a Beethoven sonata; how glad

Delia says when the house was re- walking into some grand and solemn built that the piano was stored in the temple. Teacher says Beethoven is next mill over the river and that it stayed there three years. If the poor piano could talk it would send up groans of misery, because it is just as much too hot and dry now as it was too damp and cold in the mill; for Delia will have the steam on full force and the piano is only

(Children's Department-Continued from page 840)

Auntie's Part in Mildred's Music.

DEAR AUNTIE:- I'm very young, you a foot from the radiator. For my pan will say, to be writing you this letter I don't see why people should expect

Auntie dear, pianos do wear out jus First of all, would you like to sit on a like shoes and other things.

would get out of it and it could b What I need, and you would see it easily adjusted over the top so the glant

I am getting along beautifully. would have been proud of your nice. I shall be. I just know it will feel like to Bach and I'm so glad I don't "hate Bach" as some of the girls do, for his music is a temple too. I'm not complain ing, Auntie, I'm telling you that's all.

Your devoted niece,

MTI.DRED.

Music's Debt to the Dance

A RATHER violent attack on the influ- but as she went on new possibilities ence of the dance appeared in a recent were discovered, and various followers issue of the London Times, in which the in her footsteps enlarged the borders by author insisted that while the older com- attempting to dance whole sonatas of poser certainly appropriated certain Beethoven, and various long compositions dance forms they robbed them of the which did not at first sight seem to cry "dance" element as speedily as possible. aloud for saltatory illustration. The dance, he contended, might be a "Miss Maud Allan's experience as a means to an end; it was never an end in musician gave special beauty to her remeans to an end, it was stated and the same up into the new complex structure of the suite; but the artistic life of one F minor, in all of which the details of and all depended on the more or less the musical phrase found an exact and

the Times and editor of the revised artistic irreverence to be perceived Grove's Dictionary, contributed. He an- "The Carnaval of Schumann, as danced swered the above argument in the fol- at Covent Garden, had not a quaver in lowing interesting way:

"It is perfectly true, of course, that dergone the process of transformation artistic music did appropriate the dance- from the pianoforte to the orchestraforms of its time, and gave them a new Speaking personally, the dancing of this life, quite apart from natural dancing; and the performance of Karsavina and but in these latter days the art of the Nijinski of Weber's Invitation á la Value dance has made the aptest retort that taught me so many things in the way of could be imagined, by taking musical thythm that I shall never hear either works often unconnected with dancing, the compositions played without picture and illustrating them in the dance. I be- ing the dance. At Mme. Pavlova's and lieve this to be due, in the first instance, visit to the Palace Theatre she was or to Miss Isadora Duncan, who, when she companied by a troupe of dancers water first came to England, professed to dance execution of a mazurka was a reves poetry and pictures, but not music; it tion to most people; no one with any was pointed out in the columns of the spark of the artistic temperament con Times and elswhere that there was a new play a mazurka of Chopin, after sein field for her energies in the dance- them, exactly as he had been content only musical compositions she essayed, alone, can give."

Song and Schubert's Moment Musical in complete repudiation of their birthright." appropriate counterpart in the gesture The article in the Times created some of the dancer. Neither here nor in the discussion which was later carried into productions of the Imperial Russian The Music Student, to which Mr. J. A. Ballet, which deal with music of establishments of the Mr. J. A. Ballet, which deal with music of establishments. Fuller-Maitland, formerly music critic to lished fame, was the smallest trace of

terpolated or taken out; it had only unnear for ner currages in the danker being search as he had been come measures of the classical composers. At play it before. Surely here is a least first, a valse or two of Chopin were the to music which the dance, and the date. CONSERVATORIES AND TEACHERS WESTERN

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LINKS IN THE CHAIN OF MEM-ORY.

BY GRACE BUSENBARK

WE learn our pieces in bits at a time; by phrases, or measures, or half-pages, but when learned do we always feel that the piece is welded together in a strong chain of melody and harmony with no weak links liable to break from loss of memory? In order to make your pieces proof against such breaking, examine each link carefully as trainmen do each wheel and section of the train before starting on the journey.

Divide the piece to be memorized into sections of about four measures, according to the phrasing, and test thoroughly your knowledge and ability to play the beginnings and endings of these sections. Be able to tell to someone the notes, chords or accidentals, of the beginnings and endings of the sections, or to write them without the music.

Also be able to start the piece from memory at any one of these links in the chain. It is good practice to return to the piece in question after work upon another piece or etude-or after some other occupation-and to see if you can play the piece starting from any phrase or section. Of course the piece must be gone straight through in its entirety several times after each link has been tested separately so that a concept of the whole may be held in the mind, but I have found that a feeling of security and sureness is gained by this drill in analysing the component parts of a composition One feels that even if his memory should somehow unaccountably fail him at the recital yet nothing serious will happen to his piece-that he can grasp it again at the nearest link-since all the links of the chain are familiar

CHERUBINI AND CESAR FRANCK.

An Eton College boy once said of Dr. Temple, head master of Eton and afterwards Archbishop of Canterbury, "He's a beast; but a just beast," and the saying might hold good of Cherubini. Perhaps the Paris Conservatory never produced a more brilliant group of musicians than durging the long period that Cherubini was its head-and none greater than César Franck,-but he was a great disciplinarian. It is well known, of course, that he refused Liszt as a pupil because he was "too young." The following incident related by Vincent d'Indy in his life of César Franck gives a further proof of Cherubini's rigid regard for rules:

"The competition for pianoforte in 1838 gave rise to a singular incident which is worth relating. After having played the work selected—Hummel's A minor concerto-in excellent style, young Franck took it into his head, when it came to the sight-reading test, to transpose the piece that was put before him to the third below, playing it off without the least slip or hesitation. Such exploits were not within the rules of the competition, and this audacity on the part of a pupil of fifteen and a half so shocked old Cherubini, then Director of the Conservatoire, that he stoutly declined to award a first prize to the lad, although he deserved it.

"But in spite of his red-tapism and dictatorial methods, the composer of Lodoiska was not really unjust, and proposed to the jury to recommend the audacious pianist for a special reward, outside all competition, and known by the high-sounding title of 'Grand Prix d'Honneur.' This is the only time, to my knowledge, that such a prize has been given at any instrumental competition in the Paris Conservatoire."

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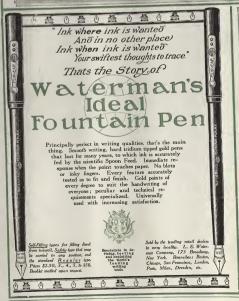


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